THE VAZÍR OF LANKURÁN.

A PERSIAN PLAY.

A TEXT-BOOK OF MODERN COLLOQUIAL PERSIAN FOR THE USE OF EUROPEAN TRAVELLERS, RESIDENTS IN PERSIA, AND STUDENTS IN INDIA.

EDITED, WITH A GRAMMATICAL INTRODUCTION, A TRANSLATION, COPIOUS NOTES, AND A VOCABULARY, GIVING THE PRONUNCIATION OF ALL THE WORDS,

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PREFACE.



It is hoped that our little work may provide travellers and residents in Persia with a short text in the colloquial language of the present day. When the editors were themselves in Tehrán trying to learn Persian, they could find no book of this kind; and such a book they felt would have greatly facilitated their progress in the art of making themselves intelligible to the natives. One may know book Persian. and be scholar enough to read a letter, but, unfortunately, for the purposes of inquiring the road of a peasant, or for ordinary conversation with a native gentleman, phrases industriously culled out of the *Gulistán* and the other orthodox text-books will be found to contain ten useless words to each one that may serve the purpose in hand. There are dialogues in modern Persian it is true, particularly those of M. Nicolas, that are justly admired for their idiomatic language, but a book of dry phrases is no text for daily lessons with the Munshí What we wanted was some work that should be easy, entertaining, and thoroughly colloquial, so that no words should be burdened on the memory that could not be put to immediate use; and also that it should contain a vocabulary with the actual meanings of the words employed, meanings that are often lacking in the great dictionary of Johnson. Such a book we never found, and we trust to have supplied the want.

The translation may be found interesting, too, by those who do not intend to learn Persian, for it presents a faithful portrait of life in this quarter of the East, with its harem intrigues, and so-called justice and law.

The student must not run away with the idea that we depreciate the study of such works as the *Gulistan*, or even the *Anvári Suhaili*; only as their authors were not modern Iránís, one must not turn to them when there is need of a style and a vocabulary with the phraseology of to-day. We may want, too, something less pompous in style than the official newspaper and the ordinary letter, and with fewer obsolete Arabic words than the Persian version of the *Arabian Nights*, though these give the modern high-class Iráni. Besides, if the truth be spoken, all these classical works prove hopelessly uninteresting to the European reader, whose taste in literary matters is far from coinciding with that of a Moslem critic during the golden age of Persian literature. And it cannot be insisted on too often that these works not only contain numberless obsolete words and little-used technical terms, but also that they present this disadvantage when read as text-books, namely, that the vocabulary with which the learner burdens his memory will be found very inadequate for conversational purposes in polite society on the topics of the day; and also that to servants, mule-drivers, peasants &c. (with whom a traveller must be constantly talking), the involved constructions and the grandiloquent phrases used by these authors are totally incomprehensible. Official documents, and even the ordinary titles superscribed on the envelope and at the head of a Persian letter, contain many high-sounding Arabic phrases that no ordinary Persian ever pretends to understand. He

has been taught these words parrot-fashion when at school, and duly writes them ; but they never pass his lips, except when he may be called upon to read some letter out loud, when their sound is distinctly of more import than their sense. The classical authors, of course, make a great display of their learning by using long words, but to employ these in conversation is regarded as an absurd affectation. As Persians often remark, foreigners talk their language in such an exquisite way that a dictionary is necessary to understand the drift of the argument ; perhaps a Persian who had learnt English through Chaucer, or even Shakespeare, would not be very intelligible in a London hotel of the nineteenth century.

Another difficulty we all found was for the pronunciation of modern Persian. Almost all the books that purport to teach this language are written by persons whose studies have been carried on in Europe or India, where, as we have noted in the Introduction, the pronunciation is antiquated, and often fundamentally incorrect. In this matter we hope to have given, as nearly as it can be done with our characters, the pronunciation of Tehrán, and we have added some general remarks in the Introduction that may help to elucidate this point.

The play now printed is taken from a little book lithographed in Tehrán. It is the first of the seven plays that the work contains, and in many ways perhaps is the most interesting of the collection. The author, Mírzá Jaafar, is only in reality a translator from the works of a certain Fath Ali, who composed his work in Azerbaijan-Turkish: this original we were unable to procure. But though translated from the Turkish, an examination of the plays

will show that the phraseology of the dialogue is very idiomatic Persian. The translator, in fact, must have rendered his Turkish text somewhat freely, for his proverbs and allusions are all pure Iráni.

The Persian Preface, which is placed at the head of the Tehrán edition, is too verbose to give *in extenso;* but an abstract may not prove uninteresting to the European reader. Its style is so thoroughly Oriental, and we see how small is still their knowledge in the technical part of the drama, in spite of the Passion Plays commemorating the tragical fate of Hasan and Huseyn, that have been common all over Persia for some centuries.*

The title-page states the contents of the book to be "Plays translated by Mírzá Jaafar, a native of Karájeh-Dágh, printed in Tehrán during the month Rabí I. of the year 1291 of the Flight" (A.D. 1874).

The price of the book (one tomán = eight shillings) is given, and also the places in Tehrán and Tabriz where the work may be procured.

After the customary adulation of the reigning Shah, Násir-ad-Dín, the translator proceeds to point out, by means of an Apologue, that, in order that the reader may derive a benefit from its perusal, the book should not be read in a perfunctory manner.

Then comes the Preface proper. The translator, Mírzá Jaafar, adverts to the fact that up to the present time no Comedies have appeared in Persia. But since it is well known that such compositions not only instruct and cause

* For further details on this point, see the Preface of Sir Lewis Pelly's "Miracle Play of Hasan and Huseyn." London, 1879.

diversion to the general public, but also greatly aid foreigners (whether Azarbaijání Turks or others) in mastering the language, and gaining an insight into the manners of the people; therefore he, Mírzá Jaafar, had often regretted the lack of any such Plays, and was now endeavouring to supply this deficiency, trusting in doing so the more surely to hand down his name to posterity, than by occupying himself in any other species of literary composition.

He then proceeds to state that he has met with an excellent collection of such pieces in Turkish, conspicuous in the simplicity of its language, and the absence of all rhetorical, bombastic, or obsolete words (whereby it differed advantageously from all previous works), and that from this book he has translated the following Plays.

His labours are especially dedicated to the use of children in the schools, who up to the present time have been forced to learn dry, antiquated books, unsuited to their mental capacities, and discouraging from the fact that the works are lacking in general interest. And he also would recommend his book to foreigners, in the place of those translations from the Evangelists which have hitherto served them as text-books. To these latter will not his Plays be even doubly useful? In reading his Comedies, the translator begs that especial attention may be paid to enunciation and emphasis—so important to a just understanding of the 'parts.' In representing the speech of the lower classes, he has admitted into his text many words incorrectly, or rather phonetically spelt (of which he gives some examples), they being characteristic of the popular pronunciation: and the various interjections have been added where necessary, such as vah! bah! ay! ukh! and the like, although

hitherto it has not been customary to insert these in written compositions. He points out that the names of the interlocutors, stage and other directions, have been given to prevent any mistakes; but, at the same time, he cautions the reader that such names and phrases form no part of the dialogue. It is particularly to be insisted on that the speeches be uttered in a lively, brisk way, not according to the usual sing-song of the schools, or the intoned drawl of poetical recitations, but even as in the living speech of the people, where astonishment, wonder, queries, fear, silence, laughter, weeping, anger, affection, terror, joking, exclamations, passion, and serenity, are all indicated by the inflections of the voice; and also let the utterances of old men, Armenians and Feringhís, be rendered after the hesitating manner characteristic of such folk. And for the rest, writes Mírzá Jaafar, each one must follow his own taste.

Then comes a disquisition translated from the original Turkish author of the Plays, who mentions himself at the close under the name of Mírzá Fath-Alí Ákhund-Zádah; he sets forth his general observations on the Dramatic Art. The rules of intonation, gesture, etc., as cultivated by the Europeans in their theatres, are given; for the author very justly observes, that among the people of Islâm (who have no school of this art) these laws are mostly neglected in the only species of dramatic representation which they possess—namely, in the Tragedies on the Death of the Imáms. The author, too, assures his co-religionists that there is nothing in the theatres of Feringhistan repugnant to either good manners or public morals.

Following all of which, seeing that His Excellency Waran-

soff, Governor of the Caucasus Province had, in the year of the Hejra 1266 (A.D. 1850) built a theatre in Tiflis, he, the author, Mírzá Fath-Alí, has felt himself incited to compose these Plays, six in number, followed by a Tale. And he concludes his remarks by averring that, unlike other authors, he courts the criticism of his public, wishing them by no means to be silent on his faults; but, on the contrary, let everybody, according to his ability, point these out, that Dramas may become known and be acted among Moslems: and in this he feels proud of having set the first example. To all of which the translator, Mírzá Jaafar, adds that for the present he has only translated two Plays;* in the following year, however, he hopes, by the aid of Allah, to print the remainder, that all, both great and small, may learn thereby.

At the conclusion of the Preface the transcriber for the lithography records his name, it being Muhammad Jaafar Munshí.

We have not been able to discover that the Persian translation of these Plays has ever been actually performed on a stage, either in Tehrán or elsewhere. For it would require the use of far more scenery and drilling for stage effect than is customary in the Muharram Passion Plays, and their ignorance in such matters was deplored by Mírzá Fath-Alí in his original Preface. In these latter there is not a stage on the one side, as in Europe, with the audience facing in one direction towards the actors and the back ground. For the performance takes place in a huge sort of circus, with boxes

* The Tehrán volume is bound up so as to contain Mírzá Jaafar's subsequent publications.

raised, tier above tier, all round, looking on to a circular platform, on which the actors strut and declaim, with neither side-wings nor background. When they have said their parts, they simply stand aside, in full view of the audience, awaiting their turn to speak again. This manner of doing things would, of course, be out of the question in a Comedy such as the present one, where sudden exits and entrances, cupboards to hide in, and a certain amount of stage effect, are all indispensable for the action of the Play.

It is hoped that the Notes and the Vocabulary will be found complete, and that the former will explain the difficulties of idiom, and the allusions that may occur in the text.

By the student the Translation should, of course, only be used after the words, and, if possible, the meaning of the Text, have been made out with the Vocabulary. If the learner would so study the text as to be able each day to turn his last lesson back into Persian again by means of this Translation, he would find his trouble more than repaid in the rapid progress he would make. And it may safely be said that there is hardly a sentence in the whole Play that he might not find daily occasion to use in the Bázárs.

In conclusion, our thanks are due to Mírzá Báḳir, a Persian scholar whose really profound knowledge of his own classical Arabic and Persian has been methodized and rendered available to Europeans from his mastery of English, and his studies in our Western Sciences. By his aid it is hoped that the Translation will be found correct, for in the Text the absence of all punctuation, points of interrogation,

exclamation, etc., often renders a phrase ambiguous to any one but a native. In our English version we have aimed at keeping as closely to the text, as was consistent with perspicuity in rendering from a foreign tongue.

Should this Play be found useful to students of modern Persian, others might be published and annotated out of Mírzá Jaafar's little book.

W. H. D. H.

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March, 1882.

INTRODUCTION.

On the Transliteration used in the Vocabulary, together with some remarks on the Pronunciation of Modern Persian, and certain anomalies in Pronunciation, Spelling and Writing.

The transliteration of the Persian character given in the Vocabulary, Notes, and Introduction is that used by Dr. W. W. Hunter in the "Imperial Gazeteer of India," 1881, and also by Mr. E. Thomas in the "International Numismata Orientala," and it is the system adopted for all official publications by the Government. But, in order to mark two very distinct sounds in the Irání pronunciation, it has been necessary to add the diphthong *ey* as pronounced in 'they,' in addition to *ai*, the diphthong in 'Lyre.' Also the dotted *ḳáf* has been transcribed *ḳ*, for it is important that the student should constantly be reminded how very different is the pronunciation of ق from ك.

For colloquial purposes it is naturally of primary importance that the learner should be able to make himself understood; and the natives will *not* understand him unless he will make a point, when learning a word, of catching at the same time its true sound—and he must do this from the very beginning. If this be carefully attended to all will go well, but nothing is more irradicable than a bad habit in

pronunciation; and hence the learner's attention should be directed to correctness in this matter rather than to the early acquisition of a large vocabulary.

This last cannot fail to come in time, while a good accent is by no means a necessary consequence of familiarity with the language.

A European is the more likely to fall into error from the fact that our best dictionaries often register an antiquated pronunciation, unrecognised by modern Iránís. Also, that if the teacher be an Indian or a Stambúlí Persian, words may be as much transmogrified in his mouth as French often is by an Englishman.

While on this subject it should be remarked that one and the same Arabic word has a very different sound, according, as it is used in Persian, in Turkish, or in Hindustani. We Europeans do much the same. A Latin word (Jupiter, for instance), when incorporated into English, French and German, loses its original Roman sound, and is pronounced by us moderns in accordance with the *phonetic* laws of the tongue in which it happens to be used.

And so in Eastern tongues, where the classic Arabic has flooded the vocabulary of all Moslem nations. An example will make this clear. The word اول in Arabic is pronounced *Awwal*, but this word in the mouth of a Persian is *Avval*, while a Turk says *Evvél*, and a Hindu *Uvvul*.

Now Persian is a classical language, much studied beyond the geographical limits of its use as a vernacular; and it is of every day remark that the Europeans who have learnt their Persian, let us say, in Constantinople, are as a rule very incomprehensible to the Tehránís. And this even though the student may have been well taught and be profoundly read in

Persian literature. For to quote but a single instance, all his short *a*'s will be pronounced like the French *è*'s. The Anglo-Indian on the other hand not only turns his short *a*'s into *u*'s, but calls *míz*, 'a table,' *meyz* (like *maize* Indian corn) – a pronunciation which was correct perhaps originally, but is none the less entirely obsolete at the present day.

The pronunciation we have given in the vocabulary is, as nearly as possible, that of Tehrán. For there are considerable dialectic differences in the various provinces, and this more especially in the pronunciation of the vowels.

Also since Azerbaiján Turkish is the vernacular of the Northern Provinces, a Turkish accent is very perceptible when a native of these parts talks Persian.

§ 1. The Consonants.

The Persians in accepting the Arabic Alphabet have adopted some characters which represented sounds originally foreign to their language. The pronunciation of these letters they have therefore modified, assimilating them to some cognate letter in their own tongue. Hence it is that there are four characters all pronounced indifferently *z*, with three for *s*, and two signs a piece for both the *t* and *h*, as may be seen from a glance at the Table.

Since the object of the transliteration is entirely phonetic, no attempt has been made to discriminate in the Latin letters between these homophones. On the other hand, the Persians have had to add to their Alphabet (by the addition of extra diacritical points), four characters to indicate sounds unknown to the Arab utterance—to wit, the letters for *p*, *ch*, *zh* and *g*. Let the reader carefully study this table.

ا *alif*, a prop for *a short* vowel, or to mark a long *á*.

ب *b*, پ *p*, ت *t*, ث *s* — as in English.

ج *j* as in 'John.'

چ *ch* as in 'church.'

ح *h* a strong aspirate.

خ *kh* the German or Scotch *ch*, guttural.

د *d*, ذ *z* — as in English.

ر *r* well rolled, as in French.

ز *z* as in English.

ژ *zh* like the *si* in 'persuasion,' or the French *j* in 'jour.'

س *s*, ش *sh*, ص *s*, ض *z*, ط *t*, ظ *z* — as in English.

ع *ain*, a prop for a vowel or a hiatus.

غ *gh*, a strong guttural.

ف *f* as in English.

ق *k* a *k* pronounced at the back of the throat.

ك *k*, گ *g*, ل *l*, م *m*, ن *n*, و *v* or *w*, ه *h*, ي *y* — as in English. (consonant.)

The greater number of these letters are prononuced exactly as with us, and therefore need no comment. What follows will elucidate such as are in any way peculiar.

§ The ت often holds the place of the Arab ة: this, though incorrect, is sanctioned by usage. *E.g.* such words as حالت, قوت, for حالة, قوة.

§ *Kh,* as noted, is the guttural *ch* of the Germans (in 'machen') or the Scotch *ch* (in loch). But in German and Scotch this sound seldom, if ever, begins the syllable, while in Persian words, like *khún*, 'blood,' are very frequent. The learner should be careful not to pronounce this letter like a *k*, or he will fall into the most ludicrous mistakes.

§ The letter *h* (whether ح or ه) is a strong aspirate; and there is this to be remarked, that in the mouth of a Persian *h* is as a rule as sensible to the ear at the *end* of a syllable as with us it is at the beginning. For instance, in *Teh-rán*, a word of two syllables (not three), the aspirate at the end of the first syllable is very distinguishable. This to English organs is easy enough with a little practice; but what is more difficult to catch, is the true pronunciation of such a name as *Mehr* (a town lying between Tehrán and Mash-hed). This is a word of one syllable only, and the *h* must be well aspirated before the *r*. In the name *Mash-hed*, too, the *h* should be distinctly heard after the *sh*. The only exception to this strong aspiration of the *h*, is when the syllable *eh* or *ah* ends a word; *e g.* in such words as *kháneh*, 'house,' and in past participles, as *gufteh*, pronounced simply *khané* and *gufté*. This syllable is often referred to as the *eh* obscure, and in the transliteration the *h* might as well be omitted. The ه is in fact only written to show that the preceding letter (otherwise the last) is

pronounced with a short vowel, for the rule is that every Persian word must end with a consonant—the letters of prolongation ا, و, ی being regarded as such by their Grammarians. The *h* of the termination *eh*, is therefore *not* to be aspirated.

The pronunciation of this obscure *eh* or *ah* varies in different words, according to the vowels that precede and follow it.

When this termination is followed by long or short *a*, it is sounded more like *ah; Ex. goftah-am*, "I have said." But, on the other hand, they say *kháneh*, or *khánih*, "a house," and usage alone makes the rule.

§ The letter *r* is strongly rolled, as in Italian, and is never slurred over as we do for example in such words as 'are,' 'father.'

§ The ع (a strong guttural in Arabic) is a slight hiatus only in Persian; for instance, باد, 'a wind,' rhymes with our word '*card*,' while in بعد, 'after,' the *a* is doubled, and pronounced in a way that reminds one of the Edinburgh dialect, where 'have' becomes 'hă-ăve.' So, بعد has not the sound of our 'bad' but is bă-ăd. In the transliteration, double *a* (e.g., *baad, raaná*) indicates this bleating pronunciation.

Where the '*ain* begins a syllable in the middle of a word there is a very perceptible pause in the enunciation; thus, *sá-at* (hour), *daf-ah* (a time), *ḳal-ah* (a fort), *khal-at* (cloak): and great care must be taken not to say *da-fah* and *ḳa-lah*, for in many cases it renders the word unintelligible to the illiterate native. Words like جمع and شرع (where there is properly no vowel between the two last consonants) present some difficulty, for they *do* add the very slightest of *e*'s or *a*'s, making these words something more

than *jam* and *shar*, and something less than *jam-a* and *shar-a*. Still, in Persian there is very little trace of the guttural sound so notable in the Arabic ع, and to pronounce it as such is regarded as a pedantic affectation. Where the *'ain* has an *i* for its vowel we get words like *I-i-tibár*. Hamzated Alif in the middle of a word has this same bleating sound, e.g. *maamur* (an employé), *maazún* (authorized).

§ In MSS. and in books lithographed in the East the diacritical bar of گ *g* is always omitted. This is puzzling to the learner at first, but practice (and correction from his *Munshí*) soon teaches him to distinguish his *g*'s from his *k*'s.

§ The ق, which we transliterate for greater distinctness *ḳ*, is a very different sound from our English *k*, which is the ك. In the vulgar pronunciation this dotted *ḳâf* is often confounded with the *ghain*. A common orthographical mistake is to write the latter in the place of the former, the Arabic *ḳadir* becoming *ghadir* (غدير): a Turkish word such as *aghá* (اغا or اقا) is indifferently written with either letter. The true pronunciation of this *ḳ*, can only be caught orally: it is not our *k*, neither is it *kh* (except in the one word وقت, often pronounced *vakht*); but it is a very hard *k* sound pronounced down at the back of the throat, somewhat like the *ck* in 'stuck,' 'plucked.' Care should be taken to pronounce such words as نقل, نقد in one syllable only, *naḳl*, *nakd*—not *nakĕl*, *nakĕd;* it is this difficulty that turns *vaḳt* into *vakht* when quickly spoken. The غ when properly pronounced is a very hard Scotch *r*, or that letter in the French when well *grasseyé;* but, as before stated, it is often indistinguishable from the ق in the mouths of the vulgar.

§ The consonant و is more *v* than *w*, or rather the true pro-

nunciation lies somewhere, between the two. It varies too, in different words.

اول 'first' is pronounced *avval*, while سوار 'a rider' and جواب 'an answer' are better represented by *sawwár* and *jawwáb;* and, as a rule, where the و precedes a long *ā* it has more the *w* than the *v* sound.

The Vowels.

(*See the Table at the head of the Vocabulary*, p 109.)

Modern Persian possesses eight very distinct pure vowel sounds, *a*, *á*, *e*, *i*, *í*, *o*, *u*, *ú*, and the diphthong *ai* and *ey*. The vowel sound we render by short *a* is in point of fact somewhere between the *a* in *bad* and the *u* in *bud* or *sun*. The French have a habit of pronouncing this short vowel as *è*, thereby giving their Persian a very Turkish accent. This should be carefully avoided.

The long *á* is often pronounced very broadly, like our *a* in 'ball:' this is a special characteristic of the Káshán dialect, and was a fashion among men of the last generation. Whether we pronounce the diphthong *ey* or *ai* is according to the word, and in different parts of Persia the same word is differently pronounced. Still, it may be said that the *ey* ('they') pronunciation is now the more common of the two. *O* represents a sound between the *o* in 'bold' and the *ow* in 'cow,' but at the present day comes much nearer to the pure vowel sound. The diphthong *au*, characteristic of the Arabic and Hindustani accent, is in Persian generally modified into this *o* sound.

Double letters, *a-a*, *i-i*, etc., are to be pronounced with a slight intervening hiatus. For further remarks on these, see the paragraph on the pronunciation of the *Ain*, p. xx.

Anomalies in Pronunciation, and General Remarks.

As a general rule the Persians pronounce all the letters they write, and most of the letters stand for one sound only; but since the short vowels are none of them marked, they of course cannot write all they pronounce. But ا, و, ي, the letters of prolongation, represent, each of them, more than one sound, and are therefore the subject of certain exceptions. When they begin syllables, and in some other cases too, these letters indicate short vowels, as noted below.

In the pronunciation great attention should be paid to making a clear distinction between the long and the short vowels. Incorrectness in this particular often leads to misunderstandings; for instance, *Ámádan* has a totally different meaning to *Ámadan*, and there are many similar words. Also the syllables of a word must not be run together, but be pronounced separately and distinctly, thus they say *na-goft-am-ash*, not *nagoftamash*. We must note some few words that are written with a long vowel but pronounced short, and also such anomalies as occur in the orthography may be collected together here, though they will all be mentioned subsequently at their proper places in the Vocabulary. In خود 'self,' and also as a rule in such words as خوب 'good,' خوش 'well,' etc., usage has shortened the *ú* into a short *u* or *o*, thus *khub*, *khush*, and certainly *khud* (not *khúd*).

In words such as خواهر, خواستن, خويش, etc., the و is completely elided in pronunciation, thus *kháhar*, *khástan*, *khísh*.

Note.—Verbs that make their Imperative in *ú*, as *Bigú*, 'say!' insert a ي when adding any suffix, thus بگويم *Bi-gú-*

yam, 'I may say;' while verbs whose Imperative is in *o*, as *Biro*, 'go!' pronounce the و as a consonant when it comes to adding suffixes, thus *Biravím* برویم, 'let us go.'

The ي at the beginning of a syllable is the English (consonant) *y* in a like position. In the middle and end of a word it marks the long *í* and the diphthong *ai*, *ey*. But the long *í* at the end of words is often pronounced exactly like the obscure *eh* or *ih* in past part., etc. Thus بلی, خیلی, and باقی are respectively pronounced *balé*, *khailé*, and *bákelé*, or *bákili*, to rhyme with *khâneh* and the like. The verbal prefix می when it does not take the accent is often pronounced short —*mi-ámad* rather than *mí-ámad*. The pronominal and verbal affixes ام, است, اند, اش, are all short—*am*, *ast*, *and*, *ash*, being in fact syllables by themselves, and only so written after the obscure *eh*, to mark the fact that the *h* is not to be aspirated.

In the dialect of Fars all *á*'s become *ú*. Thus, instead of *Mí-dáníd*, "Do you know," they say *Mí-dúníd*. And certain words all over Persia are pronounced *colloquially* after this incorrect fashion. Such are نان *nún*, 'bread,' and آن *ún*, 'that:' همان *hamún* for *hamán* is another example of this.

In some very few cases the *Tenwín* or nunation of the Arabs has been preserved when the word was incorporated into Persian: an instance is مثلاً, pronounced *masalan*, not *masalá*; but by far the greater number of such words have dropped the *n* sound; Ex. حالا *hálá*, مرحبا *marhabá*, etc.

As regards the peculiarities in writing, it may be noted that there is a tendency to join the demonstrative pronouns to the following words; thus, اینطرف, دربخصوص, همانساعت. In the same way they are wont to write وقتیکه, بیرنجانم, یکدقیقه, فراشباشی, etc., in one word; but it is to be understood that in every case this mode is optional. Such words

as جکنم, جکار, for چه کنم, چه کار are only tolerated as colloquialisms, being in fact the Persian counterparts of such spellings as "I can't," "I wont," which would find a place in our Plays. Again, certain common words have a varying orthography not yet recognized by the dictionaries (ex. غربال), for there is no competent authority to settle the matter. When two ی's come together the first is more correctly written with a *Hamzeh*, and without dots, thus پائین, 'below,' *pâín* or *pâyín*. As has been remarked above, let the learner especially notice the clear and emphatic way in which the Persians articulate their words. Such consonants as are reduplicated are considerably emphasized; though perhaps in this matter the Persians do not come up to the standard of the Arabs and Italians. Still, البته is very distinctly *albat-tah*, not *albatah*. Whether a sentence is interrogative or not, depends in many cases, not on the order of the words but entirely on the emphasis, and on the inflection of the voice: practise alone can insure correctness. The accent in individual words falls on the last syllable: there are a few exceptions. Thus the *Izâfat* (*i* or *e* marking the genitive), the ی of unity, and the affixed pronouns, do not take the accent. Ex. پدر من, پدری, پدرم, *Pidar-i-man* 'my father,' *Pidarí* 'a certain father' and *Pidarum* 'My father' —in all of which cases the accent falls on the *dar* of *Pidar*.

In verbs the accent is on the last syllable of the root, except when the verb takes *bi* (of the subjunctive), *na*, and *ma* (negative), or is compounded with prepositions, etc., such as *bar*, *báz*, in which cases the accent falls on these prefixes.

Still there is great irregularity in the accentuation, it must be caught orally, and would seem to vary considerably according to the dialect of the speaker.

On the Use and Pronunciation of the Izáfat.

One of the minor difficulties of Persian is to know when to put in and when to leave out the *Izáfat*, the short *i* or *e*, connecting the substantive to its adjective, and the genitive with its governing word.

In the written character it is, with the exception of a few cases, unmarked, it being a short vowel; but still, if it be left out in the pronunciation, the most simple sentence immediately becomes unintelligible.

A few notes on the use and pronunciation of this connecting vowel, and also (as regards the pronunciation) on the somewhat analogous long *í* of unity, may help to make the matter clearer; for in the rules there is much that is common to both. We have endeavoured to mark most of the *Izáfats* in the text of the Play, especially in the important places, but many have been omitted towards the last Act.

Between the proper name and the title there is no *Izáfat*, but the Gentile, or patronymic adjective, *is* preceded by this *e;* Ex. *Hidâyat Kháne Rashtí.* 'H. Khán of Rasht.' Also, between the proper name and the trade, etc., the *Izáfat* is inserted, thus *Haidar-i-farrásh*, *Karím-i-Mehtar*, 'H. the carpet-spreader,' 'K., the groom.' Compound words formed by the juxta-position of adjectives or nouns are not connected by the *Izáfat;* thus, *Kháherzan*, 'sister-in-law,' *Sar-barahnah*, 'bareheaded, *Pur-ḳuvvat*, 'powerful.' Such a word as *Dar-khánih*, on the other hand, is often pronounced with a slight *Izáfat*—*Darĕ khánih*, 'gate-house.' The *Izáfat* is marked in the writing after the *short* or *obscure eh* (of past

part., etc.) by a *hamzeh*, thus خانۀ شما 'your house;' after the long vowels ا, و and ی, by a ی (or more correctly یٔ) or *hamzeh*, thus پای شما 'your foot,' رؤ او 'his face.' As we have said above, the ordinary sound of the *Izáfat* is between that of our short *i* and *e* ('bid' and 'bed')—*Pedar-e-man*, or *Pedar-i-man*, 'My father;' but after words ending in long *á*, *ú*, *í* and *eh* (*obscure*) a *y* is inserted in the pronunciation for the sake of euphony, thus صداء بلند, رؤ او, نیم تنهٔ زریٔ آبی, are pronounced *sidá-yi buland*, 'a loud voice,' *rú-yi-ú*, 'his face,' *ním-taneh-yi zarí-yi ábí*, 'a gold-brocaded blue jacket.'

Words ending in *h*, preceded by a *long* vowel, simply add the *i* (not *yi*), thus یك ماهِ دیگر is *yik máhi dígar* 'one month more,' but یك ماهیٔ دیگر *yik máhí-yí dígar* 'one fish more.'

The Termination Í.

For the pronunciation and writing of the ي *í* used as a sort of article, and frequently met with in the formation of nouns and substantives, rules analogous to those given for the *Izáfat* are in force. Thus words ending in *eh* (*obscure*) take a *hamzeh* in the place of the ي: بادیهٔ *bádiyeh-í*, 'a certain pot.' In writing it will be noted this is indistinguishable from the *Izáfat*, but its pronunciation is *not* the same, for we say بادیهٔ بزرگتر *bádiyeh-yi buzurgtar*, 'a bigger pot' (*vide supra*). Note that the *h* in the termination *eh* obscure, though followed by the *Izáfat* or the ي of unity, always remains entirely *un*aspirated, as has been already stated, p. xx.

When a word ending in ا *alef* takes this ي of unity etc., they generally insert another *hamzated* ي before the ي *í* to

distinguish it from the *Izáfat*, thus ادعائي *idde-á-í*. This first *hamzated* ئ is not pronounced, for it is to be noted that they do *not* say *Idde-á-yí*. Further remarks on the use of this ي of unity, etc., will be found below, p. xxxii.

SOME NOTES ON GRAMMATICAL PECULIARITIES AND IDIOMATIC CONSTRUCTIONS.

It is not within the scope of this Introduction to give even an outline of Persian Grammar,* for the learner is supposed to be acquainted with the very simple accidence and the ordinary syntax of that language, but a few remarks on the idioms and the use or disuse in the modern language of certain words and parts of speech may not be considered uninteresting to those who are learning the colloquial tongue. Also to group certain general remarks together here, will save repetition in the Notes of the Play, and the learner will the more easily turn to them when instances come under his notice.

A very small acquaintance with the language will bring out the fact that the Persians do not hold to great logical or grammatical accuracy in their speech. For instance, they frequently have 'thou' and 'you' mixed up in the same sentence, and plural subjects often govern singular verbs. This last is sanctioned by the grammar, especially where the subject is

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* In Prof. Palmer's "Simplified Grammar of Hindústáni, Persian, and Arabic," he will find all that is really required.

inanimate or irrational, but exceptions may be said to be almost the rule in this case. Many of their commonest words seem to us pleonastic (*e.g.* the double prepositions, *az baráyi*, *dar zir*), and they constantly put two words where the idea is clearly indicated by one, paying in such cases particular attention to the jingle of sound, thus *ísh o núsh*, 'joviality,' *ḳíl o ḳál*, and *shút o shát*, 'chattering.' In short, compounds of the 'shilly-shally' type are very common. Words of this kind are most frequently met with in the talk of the uneducated. For instance, the old woman in our Play uses *sinn o sál* (the Arabic and the Persian synonym), meaning 'year,' and *faḳír o fuḳará* (the singular and plural number, in Arabic, of one and the same words), meaning 'a poor man,' as though she were thereby making her language more precise. For there is in Persian generally a great looseness of style, a state of things fostered by their idiomatic disregard for conjunctions (such as *and*, *then*, *if*, *in order that*, and the like), and the very unprecise nature of the relative pronoun.

Another point that will strike the student, who learns to talk modern Iráni after studying the classical Arabic and Persian at home, is the curious selection that they have made for the words of their every day vocabulary. All their technical terms, whether theological or scientific, they have taken over bodily from the nomenclature of their masters the Arabs, for they had none of native growth. But one does not quite see why they should use Arab words for such every day substances as gold and silver (*talá*, *noḳrah*), instead of keeping the excellent old Persian names (*zar*, *sim*) for these metals. Now-a-days *sím*, the old word for 'silver,' means 'wire;' and *zar*, 'gold,' is only found compounded in *zargar*, 'goldsmith,' and the like. Other instances might readily be

collected by anyone who would take the trouble of marking them. Were they so collected and tabulated according to the nature of the object, and also the use of the words given at different epochs, it might serve to elucidate several points in the development of Moslem civilization in Persia, supplying material to the historian and the philologist in matters where, up to the present time, no data exists.

The Plural of Nouns.

The use of the old plural in *án* is at the present day confined to a small number of words; and many of these even may take *há* instead. In rather pompous language, however, this obsolescent plural is often used. Thus we find *farzandán*, 'children;' *nokerán*, *bandegán* (pl. of *bandeh*), 'servants;' *pádisháhán*, 'kings;' *keshtíbánán*, 'boatmen'—(for using this last the Persian love of alliteration would be sufficient reason);—*buzurgán*, 'the great;' *rástkárán*, 'the righteous.' In short, this plural is now only used exceptionally, and in emphatic cases.

Nouns ending in *eh* (obscure), when taking the pl. in *há*, are often incorrectly written with only one ه, thus خانها, دیدها, باز خواستها, but pronounced *khâné-há*, *dídé-há*, *báz khásté-há*.

Remarks on the use of Nouns and Adjectives.

As will be noted, generic substantives, nouns of multitude, and others, are as a rule used in the singular, thus *harf* is used where we should say 'words;' so, *chub*, for 'sticks;' *kár*, 'affairs;' *dukmah*, 'buttons;' *amal*, 'actions,' etc.

The Persian idiom often uses a substantive where we should put an adjective, thus they say *kári mushkili*, an

affair of difficulty, or as we should put it, 'a difficult matter;' *iztirâbi tamám*, the agitation of completeness, *i.e.* great agitation; *ihtimáli kulli miravad*, 'there is every probability;' and other examples occur almost on every page.

On the other hand adjectives are often used in the place of nouns, thus *Bí-muruvat*, 'O, inhuman (one)!' *Bí-chárih*, 'O, helpless (man)!'

From all adjectives, and from some participles, *abstract nouns* can be formed by adding ى *í*, thus *khubí*, 'goodness,' from *khub*, 'good.' From *panjáh sálih*, 'of fifty years old,' comes *panjáh sâlıgí*, 'condition of being aged fifty.'

Also by adding ى *í*, *adjectives* are formed from nouns, thus *zamíní*, 'terrestial;' *yék-vajabí*, 'of one span,' 'insignificant;' *do dastí*, 'two handed,' and, adverbially, 'with two hands;' *panjáh tomání* '(a jacket) of fifty tomâns (ten-franc pieces).'

As in English, the present and past participles are used as ordinary epithets. Also the infinitive is to be considered merely as a verbal noun. Ex. (p. ۴۱), *Man az tarsi kushteh shudan imrúz dídan-i-Nisá nayáyam*, "(That) I from fear of being killed would (may) not come to-day to see Nisá?" Also (p. ۲۴) *Bírún ámadani khún hamún murdani barádaram hamún*, "even with the flowing of the blood, at that time came the dying of my brother."

In cases such as these the Persian infinitive is best translated by our participle: *Bi dád o faryád kardan*, "by screaming and howling."

Remarks on the Adverbs.

Substantives, Adjectives, and Participles are all used adverbially, without undergoing any change. Thus, *dar-*

mándah, 'impotent-ly;' *biham-zadah*, 'frustrated-ly;' *sar-zadeh*, 'suddenly;' *khub*, 'well;' *sábiḳ*, 'formerly;' *shab o rúz*, 'by day and night.' In such phrases as *Otáḳ kasí níst*, *Khánih níst*, "There is no one (in) the room," "He is not at home," the preposition *dar*, 'in,' or the like, is understood: this omission in the colloquial language is very frequent.

Remarks on the Pronouns.

The affixed pronouns *am*, *at*, *ash*, joined to nouns, verbs, etc., should be preceded by a slight pause in pronunciation, thus *Goftam-at* (not *Gofta-mat*), "I told thee."

As has been noted above, when the word to which they are affixed ends in obscure *eh*, these affixes are written ام, ات, اش, (but still pronounced short, *ăm*, *ăt*, *ăsh*), and when the word ends with ا *ā* or و *ū* long they may be written يم, يت, يش, and pronounced, for the sake of euphony, *yam*, *yat*, *yash*: Ex. رويش *rú-yash*, 'his face.' Or it is optional to write them simply م, ت, ش, and to couple them on to the long *ū* or *ā*, without any intervening vowel: Ex. *zán úm*, زانوم, 'my knee.' *Khud*, 'self,' (pronounced short), is used for the personal pronoun of all persons. It is generally of the same person as the verb, but it is often ambiguous, and the context alone decides; thus (p. ۹), *Báyad wasaf-i-Tímúr az sar-i-khud kunad*, "One must put Tímúr's qualities out of her head."

The Use of the Termination Í of Unity, &c.

The syllable *í* added to a substantive restricts that substantive to unity; it is also used to express analogous conditions, such as peculiarity, and the like. Thus, *mardí*, 'a certain man,' but *mardí-kih*, 'the (particular) man that,' etc.; *dakí-*

kah-í, 'a, or one, minute;' *ikhtiyárí*, 'some, or any, option;' *torí*, '(your) way,' the particular manner you have; *Chih khiyálí ast*, "What way of thinking is it then?"

When two substantives are coupled together, the *í* is only added to the last word: *Ikhtiyár-o-izzatí*, "the (particular) power and glory."

THE USE OF كه KIH OR KEH, 'THAT.'

Kih stands for the Relative Pronoun, with or without the affixed personal pronoun at the end of the clause, thus, *Mardi kih dar otáki tú dídam* (sometimes written in full, *dídam-ash*), "The (particular) man whom I saw in your room."

When quoting the words of another, *kih* introduces the *ipsa verba* of the parties, for the Persians always quote dramatically: *Goft kih miyáyam*, "He said, 'I come,'" *i.e.* he said he would come.

In relating an occurrence witnessed, the same use of the present tense dramatically is often found. Ex. (p. ٧), *Dídam ham án-tor ast kih khiyál kardah búdam*, "I saw it was (is) even as I had imagined."

Kih is sometimes put elliptically for *vaktikih*, 'when.' Ex. (p. ١٣), *Chúb kih khurdí*, "When you have eaten the sticks (*i.e.* been beaten), you will understand," etc.

Kih occasionally takes the place of *agar* 'if' in conditional phrases: *Mídâní kháhari tura kih bi Khán bidihím*, "You know, if we give your sister to the Khán, then," etc. (p. ٤٣).

Kih is almost always followed by the verb in the subjunctive, except where it serves to introduce the identical words of some other speaker, in dramatic narration (*v. supra*).

Thus (p. ۹), *Aḳl-am ḳabúl namikunam kih Sholih sahib-i-ín búdah báshad*, "My mind will not believe that Sholih has been the author of this."

Kih is used also to emphasize pronouns, etc.: *Tú kih namídáni*, "Don't *you* know?"

Kih, 'that,' introducing a subordinate clause, is very frequently omitted in the spoken language. Examples occur on every page. (p. ۴۱), *Bi-khiyálat mírasad man az tars*, etc., "Does it come to your mind (do you imagine) that (understood) I from fear should do so-and-so?"

This omission occurs very regularly before the pres. subj.: *Bifarmáyid bipazand*, "Be pleased to command (that) they may cook it;" or, in interrogative sentences (p. ۱۳), *Taḳsir-i-man chih chíz ast mará mízanand*, "What is my fault (for which, '*kih*') they beat me?

Remarks on the Verbs.

The number of simple verbs in Persian being extremely limited, compound verbs, consisting of a noun of action and the verb *kardan*, or some like verb, supply the deficiency.

Any verb compounded with *kardan*, "to do" (or the like), when used in deferential language, may have substituted for this auxiliary either *namúdan*, or, more politely still, *farmúdan*. Thus, *Ta-áruf kardan*, "to make a present;" *Ta-âruf namúdan*, "to bestow a present;" *Ta-âruf farmúdan*, "to honour with a gift." But, in point of practice, the distinction between such formsas these is not observed, and the first two especially are used indifferently. The number of these auxiliaries made use of by the Persian idiom for the building up

of compound verbs is very large. All the simple verbs, denoting action in a general, indefinite sense—as, for example, the Persian for "to do, make, eat, suffer, have, strike, fall, come, become, bring, change, bear, show, wish, take, find," and many more—are all in constant use for this purpose, and usage will alone determine which auxiliary is to be used.

In many cases the original meaning of the auxiliary is entirely neglected, according to our notions;—so we have *harf zadan*, "to *beat* words, to talk;" *yád giriftan*, "to sieze memory, to learn," and the like on every page; but it is needless to multiply examples.

In all these compound verbs, the prefixes می, بـ, with the م, نه of negation, are intercalated before the verb itself. Thus, *bar mí-dárad* (not *mí bardârad*), *dast bar na midárí*, from *bar-dâshtan*, "to take away, off."

In compound verbs the acc. or object is often inserted between the two component parts, and is then coupled up (by the Izáfat or by simple juxta-position) quite regularly to the *noun* part of the compound verb. This sometimes makes the sentence a little puzzling. So let the student carefully master the construction of such sentences as these:—*Yád dádan*, "to teach," makes, *Yád-am dád*, "he taught me;" from *Fikr uftádan*, "to cast a thought on, to pay attention to," we get *Nabáyad kih shumá fikri ník-námí-yi khud biyuftíd*, "Ought you not to pay attention to your reputation?" (p. ۴۳). Again, from *Bená guzârdan*, "to have passed the beginning of, to have already begun," we have *Bá-man bená-yi namak biharámí*

guzárdah ast, "He has already committed a breach of hospitality against me" (p. ۴۲).

When the verb has to be repeated in a different tense the auxiliary alone recurs; thus, *Dúst dáshtah (am) va mí dáram*, "I have loved and do (still) love" (p. ۵۰).

The Persian idiom, as regards the use of the tenses, often differs from ours.

The *Present* tense is frequently employed where we use the Future or Imperative. Thus the Vazír says (p. ۲), *Mí-dihí bi-zargar dukmah mí-kunand, mí-dúzand*, etc., "You will give (twenty-four buttons) to a goldsmith, they (shall) make them (*i.e.* to make), they (shall) sew them round the collar, etc.;" (p. ۹), *Bar-khízam biravam písh-i-khán*, "I will get up now and go to the Khán."

The past tense is frequently found where we use the present. Thus, *Ístádah ast*, "seated, or sitting;" (p. ۵), *Tú bázár ham kih raftí*, "Lest when you too (have gone) go to the bazaar; (p. ۳۷), *Man dígar misli tú ham na-khástam* "I have not wanted (do not want) any more a fellow like you!" (p. ۱), *Man ún-kadr ahmaḳ-am kih ínrá bâvar mí kardam*, "(That) I am such a fool that I should (have believed, *i.e.*) believe this!" *Harf zadí!* "If you utter a syllable I do so and so." "Two hours before (remaining till) sunset" is *Do sá-at bi ghurúb mándah;* after sunset, *az ghurúb guzashtah:* in either case the past participle.

When subordinate clauses are intercalated between the sub-

ject and the principal verb, such clauses have their verb in the past participle, or more rarely in the present participle. All such subordinate clauses may logically be considered as compound epithets (of the subject), just as is the case with the long involved sentences so common in German. This very idiomatic use of the past participle will present no difficulty to the reader if he will translate all these (subordinate) past participles much as he would an ablative absolute in Latin, *i.e.* "Having done so and so (and) having made this (and) having completed that deed, he acted (*principal verb*) thus."

When rendering into idiomatic English, the sentences must of course be broken up.

The present participle is, comparatively speaking, but little used; the past participle often taking its place, *e.g.* *Ístádah*, 'standing,' as noted above. Wherever the present participle is used it especially calls attention to the act being continuous. As an example of this use of both the present and past participles in the subordinate clauses, let the learner turn to the Stage Directions (p. ۱), beginning at the words *Hájí Sálih taazím kardah*, down to *Nigâh mí-kunad.* It may be rendered thus:—"H. S. having bowed goes out; Zíbá having violently slammed the door . . . enters screaming and crying (present participle, continuous action). The Vazír is startled at this noise, and casts a glance in a frightened way behind him."

Examples recur on every page, and in historic narration an entire page or more may be composed with a succession of subordinate clauses, each with its past participle: then, at the end of all things, and far removed from its subject, comes the one principal verb.

The subjunctive mood is more frequently used in the Persian idiom than is the case with us, as the following instances of its employment indicate :—

It should be born in mind throughout that the imperfect indicative takes the place of the imperfect subjunctive, and in that position often has the force of the pluperf. subjunctive. The future indicative too stands for the future subjunctive. The verbs *Khástan* 'to wish' *Báyistan*, *Sháyistan* 'to be proper,' 'fitting,' and *Tavánistan* 'to be able' may be followed by the shortened form of the infinitive: Ex. *Na mí taván shumá rá díd*, "It is impossible to see you:" *díd* for *dídan*, *Chih báyad kard*, "What must be done?" *kard* for *kardan*. But these verbs, too, are more generally constructed with the subjunctive preceded by *kih* (or that particle understood). *Na mí shavad kih bikharam*, "Is it not better that I should buy?" etc. (p. ۴).

Where in English the second of two verbs is put in the infinitive the Persians use the present subjunctive—*Mí-kháham biravam*, "I wish to go;" and this even when the first verb is in the *past* tense: (Past) *Dídam giriftam-ash*, (Present) *bar-daram biyâvaram*, "I saw and seized him, to take him up and bring him," etc. (p. ۳۹.) The perf. subj. is sometimes used, but more rarely: (p. ۹), *Kabúl na mí kunam kih Sholih sáhibi ín búdah báshad*, "I cannot conclude that Sholeh has been the author of this;" (p. ۲۷), *Pushti-pardah raftah-and ham ísh o núsh kardah báshand*, "They went behind the curtain that they might still continue their delights."

Conditional sentences are introduced by the preposition *agar*, 'if' followed by the subjunctive, or that preposition may be understood, in which case the verb is still put in the subjunctive. Ex : (p. ۴), *Aib na dárad ḳadri gushád bidúzand*, "No matter (if) they do make it a little too wide." (p. ۴), *Unjá kih bidiham bidúzand*, "If I give it to be made up there :"—where '*kih*' takes the place of '*agar*.'

As mentioned above the imperfect indicative takes the place of the imperf. subjunctive : (p. ۴), *Agar andázah maalum míshud*, "If the size were known;" *Agar míkhástam*, "If I wished."

As is the case in the indicative, the pres. subj. is often used where we use the future (see p. xxxvi.) : *Bi khiyálat mí-rasad, man imrúz dídan-i-Nisá nayáyam* (p. ۴۱), "(Did *or*) do you imagine I should (*literally*, may) not come to-day to see Nisá?"

Further instances of the idiomatic use of the subjunctive in conditional clauses, and also the sequence of the tenses in Persian, will be seen from the following examples. They are recommended to the student's careful perusal :—

Present subjunctive: (p. ٥), *Bigíram izáfah-yi-kharj ast*, "If I get it, it is an increase of expense."

Subjunctive (and indicative) past : *Agar khiláf arz kardah básham, namaki tú kúr am kunad* (p. ۲۹), "If I have petitioned unjustly, may your salt blind me!" *Va illá bá Tímúr kushtí mi-giriftam zamínash mízadam mídídí* (p. ۲۲), "Still, if I were wrestling (*or* to wrestle, imp. ind.) with Tímúr, you would see (imp. ind.) that I should throw him (imp. ind.)." *Balkih mí-uftád mí-murd rúzigar-i-mádar-ash siyáh mí-shud* (p. ۲۳), "If perchance he had fallen and died, his mother's days would have become black." (The imperf

ind. after 'Balkih,' with the meaning of the pluperfect.) *Agar písh-i-man mí-ámad mará bá ú yakjá mídídí* (p. ٢٦), "If he had come to see me, you would have seen him and me together in one place." *Magar tavánistam bírún nayámadam* (p. ٢٦), "But if I had been able, should I not have come out? (don't you fancy?)." *Raftam bi bínam chih khᾱhand kard*, "I went to see what they would (*lit.* will) do (p. ٢٥).

In concluding these scanty notes on the various idiomatic sentences, we would fain recommend the subject of Persian Syntax to Students, for no exhaustive study has ever yet been made of its rules. The Persians themselves consider the matter as rather beneath the dignity of those acquainted with the niceties of Arabic Grammar; but, nevertheless, the matter is one that deserves a far more complete examination than any that it has hitherto had at the hands of the learned.

TRANSLATION OF THE TALE

OF THE

KHÁN OF LANKURÁN'S VAZÍR.

N.B.—The Arabic numerals, *e.g.* [٣], refer to the corresponding page of the text; European numerals, *e.g.* [3], indicate a note on the passage, pp. 87 *et seq.*

THE TALE OF THE KHÁN OF LANKURÁN'S VAZÍR.

The particulars of this surprising Play are set forth and concluded in four Acts.[1]

DRAMATIS PERSONÆ.

MIRZÁ HABÍB	*The Vazír of the Khán of Lankurán.*
HAYDAR	*The Vazír's Farrásh.*[2]
KARÍM	*The Vazír's Groom.*
ÁḲÁ BASHÍR	*The Vazír's Steward.*

Of the Vazír's Farráshes, several individuals.

ZÍBÁ KHÁNUM	*The Vazír's chief wife.*
SHOLIH KHÁNUM . . .	*The Vazír's young and favourite wife, Nisá Khánum's elder sister.*
NISÁ KHÁNUM	*The Vazír's sister-in-law, Tímúr Áḳá's sweetheart.*
PARÍ KHÁNUM	*The Vazír's mother-in-law, who, with her younger daughter, Nisá Khánum, is staying in the Vazír's house.*[3]

BLACK ÁḲÁ MASÚD . . . — *The Vazír's Chamberlain of the Women's Apartment (Eunuch).*

THE KHÁN . . . . *Governor of Lankurán.*
AZÍZ ÁḲÁ . . . . *The Khán's head-servant.*
SALÍM BEG . . . . *Master of the Ceremonies to the Khán.*
ḲADÍR BEG . . . . . . *The Deputy Master of the Ceremonies and Lieutenant of the Gatehouse.*
SAMAD BEG . . . . . *The Chief of the Khán's Farráshes.*

Petitioners at the Gatehouse, Plaintiffs and Defendants, four individuals.
Farráshes at the Khán's Gatehouse, several individuals.
Officials and Nobles of the Province, several individuals.
Guards, some fifty men.

TÍMUR ÁḲÁ . . . . *The Khán of Lankurán's nephew, Nisá Khánum's lover.*
REZÁ . . . . *Tímúr Áḳá's foster-brother.*
HÁJÍ SÁLIH . . . . *A Merchant.*
A DOCTOR . . . . *Inhabiting Lankurán.*[1]

ACT I. [۳]

[*The scene is laid at the town of Lankurán, on the shores of the Caspian, some fifty years ago, in the house of Mirzá Habíb, the Vazír. The Vazír is seated in a room at the entrance of his harem, and Hájí Sálih is standing before him.*]

Vazír. Hájí Sálih, I have heard you are going to Rasht.[1] Is that true?

Hájí Sálih. Yes, sir; I am going there.

Vazír. Hájí Sálih, I would confide a certain service to you. You must carry it out for me. It was on this account I sent for you.

Hájí Sálih. Be pleased to command, sir. I am ready, with life and heart, to carry out the orders of Your Excellency.

Vazír. Well Hájí, you must get a blue gold-embroidered jacket made in Rasht;[2] and the like of it they must never have seen to this day in Lankurán! When the jacket is ready, you get a goldsmith to make twenty-four gold buttons—smaller than a hen's egg, bigger than a pigeon's,—let them be sewn round the collar of the jacket. [۴] At the time of your coming back bring it with you: and here are fifty pieces of gold.

[*He puts the coins, wrapped up in paper, before him.*]

Pay for it all: whatever may be wanting,[3] when you

return here it shall be settled. Are you coming back quickly, or not?

Hájí Sálih. In another month I shall be back; I have no business to transact.[1] I am taking ready money to buy silk with, then I return. But, sir, if the size of the jacket were known, it were better; for when[2] they sew it there in Rasht, maybe it will come too narrow or too broad, or be too long or too short, and then I shall have been deficient in the service of Your Excellency.

Vazír. No matter if[3] they do make it a little too broad or too long. If the size does not come right,[4] they can set it straight here.

Hájí Sálih. Will it not do, sir, if I buy the cloth, and then have the buttons made and bring them here? Whoever may be going to wear it, let them cut it out here and make it up according to the size of her figure.

Vazír. Oh, you men! you have all of you got a curious habit of over-talking, and making a display of your knowledge! So your intention is that[5] I should tell you clearly all about this private affair! Don't you know, if I give that jacket to be cut out and made up here, what a questioning and gossiping I shall happen upon? and what bitter times I shall have of it? o

Hájí Sálih. No, sir; what do I know about it?

Vazír. Then I must perforce make you acquainted with the matter beforehand, lest when you now go[6] to the bazaar, and meet somebody, you spread about that the Vazír has confided to you such and such a service, making peace impossible to us, and not allowing of our sitting down in quiet. My good friend, the matter is this: In two months it will be New-Year's Day,[7] and I want to give a present

of something rare to Sholih Khánum on the festival. Now, if I give the thing to be made up here, Zíbá Khánum, too, will want something of the same kind.[1] If I get it, my expenditure is increased, and it does not tend to her adornment; if I do not get it, I shall never be free from her jabber and talk, and my every day's bread will be a cause of headache and bitter times.

Hájí Sálih. But when you present the jacket,[2] sir, will not Zíbá Khánum want another like it?

Vazír. Great Allah! in what strange straits do we fall![3] You mannikin! what affair is it of your's? You go and attend to whatever people tell you to do! At the time of giving it I shall say, that my sister, the wife of Hidâyat Khán of Rasht, has sent this jacket as a present to Sholih Khánum. Zíbá Khánum can't then reproach me with neglect. But you will not mention a syllable of my words to any one here, eh?[4]

Hájí Sálih. No, indeed, sir; what affair is it of mine to divulge your secrets? Is that worthy of my beard?[5]

Vazír. Allah bless you! Go! be off with you! you are dismissed!

[*Hájí Sálih having made his obeisance goes out of the room. When his back is turned, Zíbá Khánum suddenly, and with both her hands, throws open the other door of the room, and comes in crying and screaming. The Vazír, startled by this noise, looks in a frightened way behind him.*][6]

Zíbá Khánum. So you were giving orders for a jacket with a gold-buttoned collar, for your favourite wife! Allah bless your manliness! And you are going to say, "My sister, Hidâyat Khán's wife, has sent this as a pre-

sent to Sholih Khànum?" Allah bless you! So, would you tell me this about your sister!—about your sister!—who in miserliness is the equal of the Isfahání merchants,[1] —putting her cheese into a bottle and rubbing her bread against the outside of the glass only! And now it comes to pass that she sends a jacket worth some fifty or sixty tomâns, as a present to your wife! That is to say, I am such a fool that I should have believed this![2]

Vazír. Woman, you frighten me! What are you talking about? What present? what jacket? Are you gone mad?[3]

Zíbá Khánum. Don't make a pretence! don't turn your tongue round![4] The words that you spoke to Hájí Sálih, I heard them all, letter by letter, to the very end.[v] When you sent for Hájí Sálih I understood it at the very time —it impressed my mind: I came softly and stood behind that door there of the room;[5] I listened, I saw that it was even as I had imagined. May Allah make that jacket with gold buttons on the collar a lucky one for your favourite wife! Won't Tímúr Áḳá's eyes brighten![6] The order has gone out for a new jacket for *his* favourite! She will put it on and coquette about before *his* eyes!

Vazír. You little old woman, why do you talk nonsense? For how much longer are you *not* going to use self-restraint in your improper talk? Have you no shame? Before my very face you throw slander on my family! You give my reputation to the wind! A sense of propriety is a good thing in the world![7] Is this not a shame!

Zíbá Khánum. Well! If I had wanted to give your good name to the wind, I should have taken in hand one of these good-looking, pretty young fellows, and made love to

him.[1] It is your favourite wife who gives your good name to the wind, who by day and by night has her arm round Tímúr Áḳá's neck. How many times has my maid not seen this with her own eyes ?

Vazír. [*his colour going.*] I never believe either your word or your maid's.

Zíbá Khánum. We don't say it alone ; everybody in Lankurán knows about this affair. They say that you have closed your eyes, and, like the[2] partridge, have put your head under the snow;—that you do not understand what is to your happiness or to your sorrow, and that you imagine other people do not understand either !

Vazír. What words are these you say ?[3] What does Sholih know about Tímúr Áḳá ? Where has she seen him ?

Zíbá Khánum. You yourself pointed him out ; you yourself showed him to her.

Vazír [*at the top of his voice*]. *I* showed him to her ? *I* pointed him out ?

Zíbá Khánum. Yes, indeed, *you* pointed him out ; did *I* then point him out, do you think ? Was it not you who came on the feast-day at the end of the Month of Fasting,[4] and said to your favourite wife, " The Khán is going to let the young nobles wrestle out by the ramparts, so you come, and Nisá Khánum too, with the maid, and the chamberlain : have a carpet spread on the path under the fort wall, to sit there and look on at the sight." And they all set out and went there. There, Tímúr Áḳá, in the flower of his youth, five-and-twenty years old, handsome and powerful, threw all the young nobles :[5] and Sholih Khánum, not with one heart,[6] but with a thousand hearts,

fell in love and was captivated by him. For the rest, who knows by what trick she got into communication with him? And now, if she does not see him [9] for a day, she has no rest. Did I not tell you that, with your age and years, a youthful girl was not a fit wife for you? You would not listen to my words! Now this is your punishment, so endure it! [1]

Vazír. Very good! Go, be off with you. It is enough! I have heard sufficient. Leave me alone, I have got work to do.

Zíbá Khánum [*going off muttering,*[2] *says under her breath*], Why should *I* be off? Let your favourite take herself off, and her paramour too. But such as they, are just good enough for you!

Vazír [*alone*]. My mind will not believe that Sholih Khánum has perpetrated[3] this action. But it is very possible that having seen Tímúr Áká's strength and manliness, she was delighted by it; and the silly child has thoughtlessly praised him to this one and that, then the old woman, from envy, ascribes her words to being in love, and would dig a snare for her. Anyhow, it will be as well to rid Sholih of this idea,[4] and in some way persuade her that Tímúr Áḳá is not so powerful as all that. Those whom he threw to the ground were but puny boys! Maybe by this plan I can put Tímúr Áḳá's good qualities out of her head, and so she won't bring him[5] any more on her tongue. I will get up and go before the Khán; [6] then, after that, I will return, to come and go to her room and see what I can do.

[*He gets up to go.*]

Zíbá Khánum [*coming in*]. Be pleased to command what you desire for breakfast and dinner to-day, that they may cook it.

Vazír. You have given me such thorns and snake venom already to eat, that if I do not eat again for another month I shall still be satisfied!

[*He is about to go out. In the middle of the room a sieve has fallen down; lost in thought, he goes*[1] *on with his eyes towards the door and puts his foot on the edge of the rim of the sieve, when, the other rim springing up, his knee gets a blow. Then, holding his knee, and with a livid face, he sits down yelling at his wife.*]

Akh! I am killed! What is this sieve doing here? O! sons of burnt fathers![2]

Zíbí Khánum [*in astonishment*]. What do I know about it! How can I tell you what the sieve is doing here? Every time you come here you bring us abuse and discord. A certain other person may wear a jacket—we, only get your abuse![3]

Vazír. Farrásh!

[*Haydar, the farrásh, coming from the passage into the room, crosses his arms over his chest, and bows. Zíbá Khánum covers her face, and goes into the corner of the room.*[4]]

Vazír [*in a rage*]. Haydar, what is this sieve doing in the middle of the room? ''

Haydar, the farrásh. Sir! at early dawn I was sweeping the room, when Karím the groom came in here, with a sieve in his hand;[5] he said a few words, turned and went off again. It is evident that he went away and left his sieve here.

Vazír. Call that rascally groom. Let me see to it! [*the farrásh goes off after the groom*]. Great Allah! what business has a groom in my room? what is a sieve doing inside my room? To-day bitter times come on me from all sides!

Every time that I come into this infernal room I never can go out of it without some mischance.

Zibá Khánum. Of course, because Sholih Khánum is not here! Now that being so, why do you come here any more? Always go to Sholih Khánum's room!

[*The farrásh and the groom come in.*]

Vazír [*in a perfect rage*]. Karím, you boy! what business have you in my room? your place is the stable! How dare you set foot in my room? you son of a burnt father!

Groom. I had come here but for a moment, sir, to ask Haydar[1] if you would ride to-day. I asked, and went out again immediately.

Vazír. Then why did you go off and drop this sieve here? ۱۲

Groom. I'd got the sieve in my hand for cleaning the horses' barley with, and giving it to them. I was forgetful—it must have remained here.

Vazír. Then why did you not come back and fetch it?

Groom. It never came to my mind that it had been left here, but from that time to this I have been going about after that sieve.

Vazír [*to the groom, and afterwards to the farrásh*]. Where was your recollection then, you base born! Haydar, call Áká Bashír, the steward—let him come here at once; bring with you, too, the sticks and the pole.[2] And tell three farráshes to come in here from outside.

[*The farrásh goes out.*]

Groom [*begins to tremble, and says, weeping*], Be pleased to forgive me, sir, by the Khán's head![3]

Vazír [*in a voice suppressed from rage*]. Stop your breath, you son of a dog!

Groom [*blubbering*]. O, may I be your sacrifice,[1] sir! I have done wrong, but I have eaten dirt! By your father's tomb, forgive me! I have done wrong, I and my father, and my mother too! Never again will I set foot in here!

Vazír. Be strangled, you son of an ass!

[*At this moment Áká Bashír the steward, Haydar the farrásh, with a bundle of sticks under his arm, and also three other farráshes, come in and bow.*] ۱۳

Vazír [*to the farráshes*]. Throw down the steward, and put his feet on the pole.

[*The farráshes throw down the steward, arrange the noose, and make fast his feet to the pole; then two of them hold the pole, and two pick up the sticks.*]

Vazír. Strike.

[*The fárráshes begin to beat.*]

Steward. O sir! my life![2] May I be the protection of your head! What is my fault, for which they are beating me?

Vazír [*in a rage, pointing*]. What is this sieve doing in my room?

Steward. What sieve, sir?

Vazír. When you have received the sticks you will understand what sieve.

[*The farráshes go on beating him.*]

Steward, O mercy! oh justice! oh, may I be the protection of your head! After all, sir, tell me what my crime is. O may I be your sacrifice! Be pleased to tell me my crime:[3] after that, if you wish to kill me, you can.

Vazír [*to the farráshes*]. Hold hard! Áká Bashír, your fault is this. The duty of the gate-house servants you have not made clear to them; and it is your business to look after every one who does service at the gate-house.[4] The

supervision lies with you. You yourself must tell each one his place, and every one his business; explain it to him and make him understand it. The groom must not set foot in any place excepting in his stable. A sieve must never be dropped in my room. To-day Karím the groom, with a sieve in his hand, comes into my room, leaves the sieve here and goes out. By inadvertence I put my foot on the corner of its rim; the other edge jumps up and hits my knee, so that even now I can't move my leg from the pain of it. I carry on the government of a great province, and manage its affairs, and you, you stupid donkey! cannot you manage one house and the servants of the house?

Steward. God, sir, has created your understanding and intelligence great! but I, how can I become like you?

Vazír [*to the farráshes.*] Beat!

Steward. By your head's sacrifice, sir, grant me pardon this time! never again shall such an accident occur!

Vazír. Very well, now that he has promised, let him loose, it is enough. Áḳá Bashír, this time I have excused you; but if, after this, a second time a sieve is seen in my room, consider yourself as killed!

Steward [*who has got up*]. Ah, yes, on that let your mind be easy

Vazír. Be off with you!

Groom [*aside*]. Thanks be to God!

[*Picking up the sieve, he runs off before them all, and the rest follow after him. The curtain falls.*]

ACT II.[۱۱]

[*Which takes place in Sholih Khánum's room.*]

Tímúr Áḳá [*who is standing facing Nisá Khánum*]. Say, let us see what is to be done. What sort of notion is this that has come to the Vazír?[1] Am I then dead, that he can give you to another? What advantage will he gain by being connected with the Khán?

Nisá Khánum. But don't you know the advantage that it will be to him? The advantage of independence, of power, and of honour!

Tímúr Áḳá. But the authority and power that the Khán has already given him, is that not enough for him?

Nisá Khánum. It may be enough for *him*, but others hold him insecure. He intends, by means of the alliance, that his authority and power shall be lasting.

Tímúr Áḳá. He is a strange fool! One would say that he had not seen with his own eyes the Khán's manners with his relatives. However, in some way, we must seek to mend the matter.[2] Till now, you have needlessly hindered me from informing him about it all.[۱۷] To-morrow I will send a man to him to tell him, so that he may give up these unattainable aims of his. And if he will not, why, he can't see his own interests.

Nisá Khánum. O, for mercy's sake, my dearest Āḳá, give up this notion. It is impossible ever to tell this

affair of ours to the Vazír; for, for ever so long he has been saying, "The Khán is looking out for a pretext to kill Tímúr Áḳá," and I myself know that in this particular the Khán has repeatedly taken counsel with the Vazír. If the Vazír but knows of the affection between us, for his own good and his own interests, in that same hour will he go to the Khán and tell him, that *you* have fixed your eyes on *his* betrothed. More particularly as the Vazír is himself, too, very angry with you.

Tímúr Áká. Is it not enough for the Khán to have confiscated my father's province and the Khánate, but that he must set about attempting to kill me as well? He has got most impracticable notions!

Nisá Khánum. Why, yes; he considers you as an obstruction to his affairs. As I have often heard, he is afraid that some time you will lay claim to your father's province. In the presence of the people he is obliged to be civil to you, but if he gets an opportunity he will not leave you alive a day.

Tímúr Áká. Kháns like *him* will never be able to kill *me!* The greater part of the people and all the nobles have hearty devotion to me, for the sake of my father's good deeds. *I* am not a chicken, whose flesh *they* can eat! Well, but tell me this: What have I done to the Vazír, that he should be angry with me?

Nisá Khánum. Why you have brought into your service[1] Mirzá Salím, son of the late Vazír. The Vazír imagines that if any power ever falls into your hands, without further words, Mirzá Salím too, being advanced, will get his father's place; and now his thought is[2] to persuade the Khán to banish him out of the province.

Tímúr Áḳá. It is not at *his* word that the Khán will banish[1] *my* secretary! May my father's salt blind him for his bad intentions regarding me! But, please Allah, I will attain my own purpose in spite of all his arrangements.[2] Still, you are right in saying that, as yet, the Vazír must know nothing about our affection. Where is Sholih Khánum? I had a few words to say to her.

Nisá Khánum. She is in my mother's room.

Tímúr Áḳá. Could not you go and call her in here?

Nisá Khánum. My mother is not in the house. Let us both go there to her.[1]

Tímúr Áḳá. Very well; let us go there together.

[*They both go off—then*]

Zíbá Khánum [*coming into the room*]. Ah, you trollop! so you have at last brought your business to such a pass, that you abuse my maid and set her against me![3] Has the Vazír then turned your head to such an extent as all that? [*She sees that there is nobody in the room, looking about here and there.*] Ah! just see where this wench has again gone off to! May ruin fall on the house of the Vazír,[4] who now has brought me at last to such evil days! [*She is about to go out again, when, hearing a man's voice, she begins to tremble, and sits down.*][5] O, woe! there comes the voice of a strange man! O, woe is me! Now he will be in through the door! What shall I do? I can't go out! O, woe is me! What dust do I pour on my head![6]

[*She wanders about here and there, and at last goes behind a curtain*[7] *and is hidden; after which, Tímúr Áḳá and Sholih Khánum enter.*]

Tímúr Áḳá. How soon your mother came back from the bath![8] It did not allow us to have any talk in her room,

for there was no time for it there. I had so much to say! Is it possible that the Vazír can come on us here?

Sholih Khánum. Make your mind easy, the Vazír can not come to these rooms to-day.

Tímúr Áká. Why can't he?

Sholih Khánum. Why, because to-day is the turn of Zíbá Khánum's room;[1] ۲۰ and, from fear of her gibble-gabble and scolding, he would not dare come here.

Tímúr Áká. These words of yours are all very well, but relying simply on this, one must not make one's mind so easy, nor give up taking some precautions. Moreover, once upon a time he did suddenly come in here.

Sholih Khánum. Rest easy; I told Nisá Khánum[2] to sit in the passage, and if the Vazír should appear[3] to come quickly and tell us. But are you afraid?

Tímúr Áká. No; why should I fear? Of whom can I be afraid? I am not one of those sort of men, that I should fear anybody! But, for many reasons, I do not wish the Vazír to see me here, and then go and tell the Khán of it, for I have many plans that I must carry out before that.

Sholih Khánum. Of course, the Vazír must know nothing of this business, otherwise he tells the Khán; and, in that case, why, "bring up the donkey and load on the beans!"[4]

[*At this moment Nisá Khánum, putting her head into the room*]—

O, mercy on us! the Vazír has come!

Sholih Khánum [*agitated, goes to the door and looks out*]. O, mercy! the Vazír is coming straight towards our door.

But, Tímúr Áká, there is no other place for you to go to, nor anywhere where you can remain ![1]

Tímúr Áká. Then what is to be done ? what must I do ? Perhaps ۲۱ some one may have told him of my being here. By Allah, who ever has told him of my coming here, I'll make a dog's dinner of *him* with this dagger.[2] [*He puts his hand on his dagger.*]

Sholih Khánum. O, my dear fellow, now is not a time for talking. Come ! go behind this curtain ; I will see if I can get rid of him somehow.

[*Confused and disconcerted, he goes behind the curtain.*][3]

Vazír [*enters the room, limping*]. Sholih Khánum, how are you occupying yourself ? Is your health well ?

Sholih Khánum. Praise be to Allah ! from the auspicious condition of your head, my health is ever good.[4] How is your health ? A thing to be wondered at is that Your Excellency should be here to-day. But how is it that you limp so ? why is your eyebrow so frowning ? May Allah vouchsafe no evil !

Vazír. Ach ! To-day a business has come upon my head, about which neither speak nor ask. Such a mishap I should never have imagined possible : my times are bitter as a dog's. Áká Masúd, go, make a cup of coffee and bring it.

[*Masúd, the chamberlain, bows and goes off.*]

Sholih Khánum. Be pleased to be seated : and now tell me what has befallen you ! or, no, to tell it will take too long, perhaps, or it may be a cause of annoyance to you ? ۲۲

Vazír. No, it is not too long. It was this : I was sitting in the presence of the Khán, with several of the nobles, and the conversation was about Tímúr Áká's strength. They all said that in the whole of Lankurán there was no

one who came up to Tímúr Áḳá in force; the Khán, too, affirmed it. I denied it. I said, "Tímúr Áḳá is not powerful, even though he did throw some people on the feast day, at the end of the month of fasting, but they were all mere boys."[1] Tímúr Áḳá was standing in the presence, and the Khán, not agreeing with my words, said, "With what proof will you support your assertion?" I answered, "Although it is not befitting my rank, still, even in my fiftieth year, if I were wrestling with Tímúr Áḳá, you would see that I should throw him to the ground."[2] Then the Khán, who is always fond of this sort of business, commanded that then and there I should wrestle with Tímúr Áḳá, and so I, seeing no help for it, stood up. We joined hands; emulation brought me strength; and a minute had not passed before I had got Tímúr Áḳá over the thigh; more, I know not how I threw him to the ground,—but the poor boy fell senseless, and lay there spread out upon the floor, so much so, that half-an-hour after only did he come to himself. In the effort the bone of my back has got sprained, and it hurts me excessively; and it is because of that I cannot walk straight now.

Sholih Khánum [*beginning to laugh*]. O, my darling man, what is this that you have been doing? If, perchance, this other man's son[3] had fallen and died, his mother's life would have been darkened.

Vazír. Yes, I myself was very vexed at it, but what is the use? it all happened as I tell you.

Sholih Khánum. Well! so then, he remained helpless there on the ground, while you got up and came to show me your prowess?

Vazír. No, the farráshes took him by the shoulders and carried him off to his mother.

[*At these words Tímúr Ákú, unable to contain himself with laughter, bursts out. The Vazír gets up quickly, goes and lifts up the curtain, sees Zibá Khánum and Tímúr Áká behind the curtain, and is struck dumb with amazement. Sholih Khánum, on the other hand is astonished at the sight of Zibá Khánum.*]

Vazír. Gracious Allah! what state of affairs is this now? [*Turning towards Tímúr Áká, he shouts out*] You, sir! what are you doing here? [*Tímúr Áká hangs his head down. The Vazír again*]. After all, say, let me see! Where have you been? what place is this here? what were you doing here? what was your business?

[*Tímúr Áká gives no answer, but comes out from behind the curtain, and, with his head hanging down, is about to go off*].

Vazír [*seizing his arm*]. I don't mean to let you go till you say what you were doing here, so speak!

Tímúr Áká [*shaking his arm*]. Leave go!

Vazír [*clinging tighter to it*]. Impossible! I don't let you go till you give me an answer.

[*Tímúr Áká, being put to it, with one hand at the nape of the Vazír's neck, and the other seizing him by the trowsers, he raises him off the floor and flings him into the middle of the room, sprawling him out like a bundle of clothes,—then, swiftly jumping out at the door, he goes off.*] [1]

Vazír [*coming to himself after a moment, turns towards Zibá Khánum*]. Ah, you slut! what calamity is this you have brought on my head?

Zíbá Khánum. But have *I* brought it on your head? what have I got to do with it? But still, you poor helpless one, where could you, after all, get your information from?

Vazír [*in a rage*]. Hold your tongue, you jade! don't you gabble on! I know you now. All those slanders are what you yourself have been doing.[1] Please Allah, I will serve you out.

Zíbá Khánum. O hapless one! Well now, tell me! let me see! for what would you serve me out? Have I broken the law? have I taken a lover? have I gone to another's house? have I stolen? have I committed sin? what have I done?

Vazír. You trollop! Now what would you do worse than this? when I myself have seen you behind a curtain with a thick-necked brute like that! ۲۵

Zíbá Khánum. O helpless one! inquire of your wife, Sholih Khánum, what was a strange man doing in her room?

Vazír. You harridan! you yourself first answer me: what were you doing with an unlawful man[2] behind a curtain?

Zíbá Khánum. Very well; first I will speak, then let her speak;—we shall see what she will say. Your wife, Sholíh Khánum, had abused my maid, and I had come to ask of her, "why do you not stretch out your foot according to the size of your carpet? My maid does not eat your bread: why do you abuse her?" I came and saw that she was not here, I was just going away, when I saw Sholih Khánum in conversation with a man, coming from that direction, with her face towards this room. I was at a loss what to do; I could not go out, so I went behind the curtain, to hide and see what these would do, and afterwards tell you, more especially, since my head being bare, I could not remain with uncovered face before an unlawful man. It so happened that you arrived. When you got near, he too

seeing no help for it, and, wishing to hide his face from you, came behind the curtain, to hide there till you should go off.

Vazír. If you are telling the truth, why did you not then and there come out and tell me about it ? ۲۶

Zíbá Khánum. But if I had been able, should I not have come out ? But he said, " You utter a word, and I strike this dagger up to the hilt in your heart ! "

Vazír [*perplexed, turns round to Sholih Khánum*]. Sholih, tell the truth about it : had this man come to see you ?

Sholih Khánum. This wife of yours, like any parrot, has got a habit of loose talk, jabbering and lying ![1] I never saw that mannikin, and I do not know him.

Vazír. What ! don't you know—have not you seen Tímúr Áḳá ? You know him very well.

Sholih Khánum. But what could Tímúr Áḳá be doing here ? Did not you throw Tímur Áḳá to the ground, and send him off to his mother ?[2]

Vazír. Go to ! you meddle with what is no affair of yours ! You answer me my question. So, after what you have admitted, Tímúr Áḳá *had* come to see you ?

Sholih Khánum. No, pardon me, if Tímúr Áḳá had come to see me, you would have seen him and me together in one place. Zíbá Khánum knew I had gone to the bath to-day :[3] she thought my room would happen to be empty, and she wanted to bring her lover in here and occupy herself with passing a pleasant time. For, seeing that to-day it was the turn for Your Excellency to go to her apartments, she could not take him to her own chamber. It so happened that there was no water in the

bath, therefore [۲۷] we turned back, without further thought, and came home. But arriving unannounced, they could not go out before our faces; so they both went behind the curtain, that they might continue their joys and sweets, and hide there together till such times as I should go to some place outside,[1] and they get an opportunity of going away. This is the truth of it. Collect the thoughts in your head, and do not be deceived by the tricks of this shameless woman, nor unjustly have bad opinions about me.

Zíbá Khánum [*screaming at Sholih Khánum*]. O, you wicked woman! What speeches are these that you are concocting? You put your own acts on my head![2] Woe! woe! By Allah, I will kill myself!

Sholih Khánum. You are a wicked woman yourself, and a slut too! Kill yourself, or not, as you like![3] These tricks of yours are known to all the people of Lankurán. By screaming and howling you can't any longer make yourself out a respectable woman! Your husband has eyes! He can see if this business is your affair, or my affair.

Zíbá Khánum. O, justice! mercy! O Allah! I will kill myself! O, man, why do you not strike on the mouth[4] this shameless woman who prepares such a calumny against me? You, too, are standing there and looking at this spectacle! [۲۸]

Sholih Khánum. O you jade! why should he strike me on the mouth? If he be a man he should tear *you* bit by bit, who were caught in a place alone with a strange youth!

Vazír [*to Zíbá Khánum*]. To be sure, one ought to tear you to pieces! Now, only give me a moment till I can get myself to the Khán, and I will settle the affairs of

your lover; and after that I will take some thought in the matter of yourself. You have spent all your life in telling fibs and lying! I know you well!

Zíbá Khánum [*in a rage*]. Quite right! I am a liar; but, please Allah! all of *you* are tellers of the truth! Just as is very clear from that story about yourself that you related!

Vazír. Get you gone from out of my sight, you slut! [*Zíbá Khánum leaves the room.*] Sholih, tell the truth about it. Come, now! do you know anything about this matter or not?

Sholih Khánum. By your death[1] I swear that in this matter in no kind of way have I done wrong.

[*At this moment Masúd, the Chamberlain, having brought in the coffee and poured it into a cup behind the Vazír's back, says,—*]

Be pleased to command, sir, when you wish the coffee.

Vazír [*turning round and striking the cup with his hand, spills the coffee over Masúd, the Chamberlain's head*]. Be off with you, you half-burnt ass![2] At a time like this, when my mind is so disturbed, is this a moment for drinking coffee? Well now I am off to the presence of the Khán, and then it shall all be cleared up. [*Masúd, the Chamberlain, has retired behind, and is going to wipe from his clothes the coffee spilt on them*]. *Vazír* [*being quite upset*]. Go! quick! and order them to give me my red horse, and let them saddle my chestnut cloak, and bring it out, sharp![3]

Áḳá Masúd. Yes! yes, sir! on my eyes![4] I am going to get them ready immediately, exactly as you have ordered.

[*After this the Vazír goes out.*]

Sholih Khánum. Great Allah! we have gone through a strange affair! But I have saved myself! Thanks be to Allah! [*While she is speaking Nisá Khánum arrives: she turns to Nisá Khánum.*] Nisá, a strange affair has happened. Have you heard nothing of it? The Vazír found Tímúr Áḳá with Zíbá Khánum behind the curtain!

Nisá Khánum. Can that be true? What are you saying? What was Zíbá Khánum doing behind the curtain?

Sholih Khánum. I do not know when the jade came in here and went behind there,[1] but it was the saving of my life! Still the Khán will kill Tímúr Áká without either a doubt or a delay, and I do not know what ought to be done to help to save him. ٣٠

Nisá Khánum. Do not be afraid, the Khán cannot put Tímúr Áḳá to death. But it ought never to have fallen out in this way. Now that it has all happened, the matter will be a long one. Dearest, mother wants you: let us go to her room, and send Āká Masúd to the gate-house to bring us news about it all.[2]

[*They both go off. The curtain falls.*]

ACT III. ٣١

[*The scene is laid at the court-house of the Khán of Lankurán, by the sea shore. The Khán is seated on a throne placed forward under the Tálár.*[1] *Salím Beg, the Master of the Ceremonies, with a wand in his hand, is standing in the presence of the Khán; and on either side the nobles and officials of Lankurán are drawn up in line. Samad Beg, the chief farrásh, and Áziz Áká, the Khán's head-servant, together with three or four more body servants, are seated at the door;*[2] *and below the Tálár the petitioners, near Ḳadír Beg, the Deputy Master of the Ceremonies, are waiting the summons. The farráshes are grouped behind the door, down below the Tálár.*]

Khán. To-day the air has become very pleasant. After the court I should wish to go out for a little on the sea, that my heart may be expanded. Azíz Áḳá, give orders to the boatmen to have the boat ready by the sea-shore.

Azíz Áḳá. On my eyes be it !

[*He goes out.*]

Khán. Salím Beg, tell them to bring the petitioners into the presence. ٣٢

The Master of the Ceremonies [*from inside the Tálár*]. Ḳadír Beg, bring forward the petitioners in turn.

[*Ḳadír Beg brings up two men—the plaintiff and the defendant—and bows.*]

Petitioner [*the plaintiff*]. Khán, may I become your sacrifice! I have a petition.

Khán. Speak! let me see, fellow, what petition you have!

Plaintiff. Khán, may I become your sacrifice! To-day I had taken my horse to the river to give him water. The horse got loose from my hand, and went off. This man was coming up in front: I called to him, "O man! by Allah's heart, turn this horse!" He stooped down, picked up a stone off the ground and threw it in the direction of the horse. The stone hit the horse's right eye and blinded it. The horse now has become useless, and can do no more work for me. I want compensation for my horse; he will not give it, but disputes with me about it.

Khán [*to the Defendant*]. Is this so, fellow?

The Defendant. May I be your sacrifice, it is so, only I did not throw the stone on purpose.

Khán. Do not talk nonsense; if it was not on purpose, how could a stone be picked up and thrown?[1] Have you, too, got a horse?

Defendant. I have: may I be your sacrifice! ۲۳

Khán [*to the Plaintiff*]. Then you man, you go and strike the eye of this man's horse, too, and blind it. "A tooth with a tooth, an eye with an eye, and for wounds retaliation."[2] This is not a difficult business. Samad Beg, send off a farrásh, let him go and stay there while that man takes his retaliation.

[*Samad Beg makes his bow, comes down,*[3] *gives them over to a farrásh, and goes back again.*]

Khán. Salím Beg, say that if there are any more petitioners let them come forward. Be quick, for I want to go out for a sail to-day.

Salím Beg. Ḳadír Beg, if you have any other petitioner bring him forward.

[*Ḳadír Beg brings forward two more individuals.*]

Khán. O Power! is there anything in the world more troublesome than thou? The people are all of them thinking and taking care of their own ease, while I must always be taking thought for thousands of thousands of people, and keep myself informed of the pains of their hearts. From the first day of my rule to this day, I have never turned away a single petitioner from my gate-house.

Salím Beg. The prayers of all these people are the reward for your pains. In truth, these people are regarded by you in the light of your family. The prosperity of this province of Lankurán is due to the blessing of your justice.

[*The petitioners come forward and bow.*]

Plaintiff.[1] Khán, your sacrifice! My brother was sick: they said, "This man is a doctor:" I gave him three tomâns: I brought him to the head of my brother's bed, in the hope that he would make him well. When he came to the head of the sick man's bed he bled him, and the death of my brother took place while the blood was flowing out.[2] Now I say, "Cruel man, at least give me back my money!" But he does not give me back my money at all; he says, "If I had not bled him it would have been even worse than this," and he even claims something more of me. O give me justice! may I guard around your head!

Khán [*to the Defendant*]. Doctor, how, if your excellency had not drawn blood, would it have been worse than this? What can be worse than this?

The Defendant.[3] May I become your sacrifice, Khán! The

brother of this man was afflicted with the mortal malady of dropsy. If I had not drawn blood he would have died[1] six months later, without doubt or question. With one blood letting I have freed this man from the trouble of six months' further needless expense !

Khán. After all this, doctor, according to your excellency's saying, this man should bestow on you some extra sum as well ?

Doctor. Yes : may I become your sacrifice! if he acts with justice, most certainly.

Khán [*turning to those present*]. By Allah, I do not know in what way to give judgment for these people, that the claims may be satisfied. I have never before had experience of claims of this difficulty.

One of the bystanders. May I become the sacrifice for your head ! Respect is incumbent towards the class of physicians,[۲۵] they attend to the wants of all men. Therefore, command this man to give the doctor a robe as well, and make him content, more especially as I your servant know of this doctor that he is a most skilful physician.

Khán. Well now, since he is an acquaintance of yours, let it be so. Let them do as you have said. [*Turning to the Petitioner*] O man, go ! and bestow on the physician a cloak, that he may be content with you. Samad Beg, send a farrásh, let him go, get the cloak from this man and give it to the doctor.[2]

[*Samad Beg comes down. At this moment the Vazír, out of breath, enters the Talar from the door : he takes his pen-case*[3] *out of his pocket, and places it on the ground before the Khán.*]

Vazír. May I be your sacrifice ! My being any further

Vazír is more than I want![1] It is enough for me! The reward of my services has come to me, and for the future give the Vazírship to whomsoever you may know to be fit for it. For I must take myself off out of this province, and wander from door to door!

Khán [*astonished*]. Vazír, what has happened to Your Excellency? But what state of things is this—for what reason ——?

Vazír. May I become your sacrifice! To-day, over all the face of the earth the justice, equity, and humanity of Your Highness is the reiteration of tongues! From awe of you, no servant of the court could have stretched forth a hand against the property or the family of any poor man! But see now, your nephew Tímúr Ākā,[2] how much he is unmindful of you! For he comes in daylight to the house of a man such as I am, and makes an attempt against my wife's honour!

Khán [*in a rage*]. Vazír, what are you saying? Has Tímúr dared do this? What do you mean?

Vazír. May your salt blind me[3] if I have misrepresented anything! I myself with my own eyes saw him; I seized him to take him up and bring him into your presence, but he shook me off and has escaped from my hands!

Khán. Samad Beg, go quickly and call Tímúr here, but say nothing about this business. [*Samad Beg bows, and goes out.*] Vazír, calm yourself! and let me give such a judgment now that the whole world may take warning by it!

Vazír. May I be your sacrifice![4] The kings of past times spared neither their own children nor their kin in the

execution of justice ; Caliphs of mighty renown demanded terrible retribution of their own sons for a single side glance at the wife of any one of the people ! Sultan Mahmud of Ghaznah, with his own hand struck off the head of one of his courtiers for this crime ; and hence it is that after the lapse of ages the renown of their justice is recorded and remains in the world.

Khán. [*to the Vazír*]. Vazír, you will presently see that your Khán will in nowise [۲۷] do less than the Caliphs and Sultan Mahmud of Ghaznah ! and more especially in this case ! [*At this moment Samad Beg and Tímúr Áká come in —they bow.*] [*To Tímúr Áká.*] Did I not order you never to come into my presence with a sword ?

Tímúr Áḳá. But I have not got on a sword.

Khán. Ah ! it appeared to me you had got it on ! Well, what business had you in the Vazír's harem ? [*Tímúr Áká hangs his head down.*] So your aim is that I should get a bad name throughout the province, through a wicked, rascally nephew such as you ! But I have no further need of such a nephew as you ! You men, there ! the cord ! [1] [*A number of farráshes lay their hands on a cashmere shawl, and stand ready.*] Throw the shawl round the neck of this rascal, this rioter, and pull him down !

[*While the farráshes are preparing to throw the shawl, the eyes of all those present in the court fill with tears. The Master of the Ceremonies, and all those who are the Khán's servants, cry out,—*]

O, Khán, may we be your sacrifice ! He is but a youth ! Forgive his fault this time !

Khán. By the soul of my father, never will I forgive him [*turning to the farráshes*]. Throw the shawl!

[*The farráshes again come a little closer. All, both great and small, lose their self-control, and begin helplessly to weep. They throw themselves on the ground, entreating and importuning, saying,—*] ۳۸

Mercy, O, Khán! Do not give the order! Pardon him, he is his mother's only son!

[*They weep and sob.*]

Khán. It cannot be! it cannot be! I seek my pardon with Allah! [*Quite beside himself with rage, turning to the farráshes.*] O, sons of dogs! did I not say, "Throw the noose?"

[*The farráshes, shawl in hand, make another move and come nearer. Tímúr Áká suddenly puts his hand behind him, draws a pistol from his waist, and points it at the farráshes. The farráshes, frightened by this, fall back, and Tímúr Áká springing aside from those who would seize or hold him, goes off.*]

Khán [*after him*]. Ho, there! seize him! Do not let him go! [*They all rush about, but no one goes off after him.*] *Khán,* [*scowling, turns to the nobles.*] There is no one of you who is worthy of my regard! Why did you let this rascal go off? [*No one answers.*] Samad Beg! [*Samad Beg comes forward.*] Quick! take fifty mounted men along with you: seek out and find Tímúr in whatsoever part of the world he may be, and then seize him and bring him here handcuffed! As long as I have not killed him the province will get no rest; and my mind, too, cannot settle down.

Samad Beg. On my eyes be it.

[*He goes out by the door.*]

Khán [*to the nobles*]. Go! you are dismissed. [*They*

all disperse.] Ázíz Áká! [*Ázíz Áḳá comes forward.*] Is the boat ready?

Ázíz Áká. Yes, it is ready.

Khán [*getting up*]. Vazír, you go and keep calm; do not brood on your grief; the retaliation due to you shall not fall to the ground. Here, take this! give this ring to Nisá Khánum. I sent to-day on purpose to the goldsmith, and they chose and brought this ring for her. Occupy yourself with the preparations for the bridal, for in a week we must set about the business.

Vazír. Yes, certainly! I will act according to the commands of Your Highness.

[*He bows and goes out. After which the Khán and Ázíz Áḳá get on board the boat and go for a sail on the sea.*]

[*The curtain falls.*]

ACT IV. [۴۰]

[*The scene is laid in Sholih Khánum's room. Sholih Khánum and Nisá Khánum are seated, talking to one another, in great perplexity and anxiety.*]

Nisá Khánum. We have not heard about what has happened, nor how matters have gone ! Masúd has not come back ! He has not brought any news ! my mind is so much disturbed !

Sholih Khánum. Why is your mind disturbed ? According to your own saying, as regards Tímúr Áḳá, the Khán cannot do anything bad.

Nisá Khánum. It is true he cannot do him harm ; but I fear that a separation may come between me and Tímúr Áḳá, and that is worse than death.

[*At this moment Áḳá Masúd enters by the door.*]

Sholih Khánum. Áḳá Masúd, speak, tell me ! how did it all turn out ?

Áḳá Masúd. How would you have had it turn out ? The Vazír made his complaint to the Khán. The Khán sent off, they brought Tímúr Áḳá, and he was going to strangle him. [۴۱] Tímúr Áḳá drew a pistol, dispersed the farráshes, and escaped from among them. The Khán has commanded fifty men to be dispatched, to find him out wherever he may be. They are to seize him, and bring him handcuffed before the Khán, for him to give him over to be killed.

And now all the town and the houses are overrun with men, in order to find him.[1]

[*Nisá Khánum, in dreadful anxiety, heaves a sigh. At that moment the door opens and Tímúr Áḳá enters.*]

Sholih Khánum. O, woe, my mother dear! What state of things is this? Why have you come here? How have you come here? But have you a lion's heart? for are you not in fear of your life?

Tímúr Áḳá [*smiling*]. What has happened, that I should be in fear of my life?

Sholih Khánum. What has *not* happened? The Khán has sent men to look everywhere and find you. They are to seize you and carry you off, so that he can kill you! Why then do you come here in this imperturbed way? Áḳá Masúd, Allah bless you! go outside and watch, that no one comes in here.

[*Áḳá Masúd goes out.*]

Tímúr Áḳá. Do you fancy that, for fear of being killed, I should not[2] come to-day to see Nisá Khánum? I have already laid my head at her feet![3] Still, I have not come now without a purpose. I want to carry off Nisá Khánum to-night, and take her to some other place, for I cannot leave her [۱۴۲] here any more. Your husband, having begun to[4] act treacherously, towards me, I can no longer leave my betrothed in his house; for in future I cannot come and go here as formerly.

Sholih Khánum. Very good; I, too, am content as regards this matter. But your coming here in broad daylight was not good. Do not you know that Zíbá Khánum has put people in a hundred places to spy on us? On any sort of pretext she would give you up to be killed, and

give us a bad name. It would be better for you to get away from here somehow for the present. Be ready at midnight with horse and man before the gate. I will bring out Nisá Khánum at that hour, and give her over into your hands, for you to take her up and carry her off.

Tímúr Áká. Nisá Khánum, do you also agree?

Nisá Khánum. Of course I agree! There is no other help for it but this.

[*At this moment Áḳá Masúd calls out in front of the door.*]

O, mercy! the Vazír is coming.

Sholih Khánum and Nisá Khánum [*the colour leaving their cheeks*]. O, mother! woe! Mercy! O, Tímúr Áḳá, go and hide behind this curtain, and let us see if we cannot send away this tyrant!

Tímúr Áká [*without in the least changing his attitude—quite calmly*]. Never again will I go behind this curtain! Let him come! and let him see me here too!

Sholih Khánum and Nisá Khánum [*falling at his feet and embracing his knees in the utmost agitation*]. By Allah's heart! do not throw yourself into a wave of blood! By your father's tomb,[1] go and hide behind this curtain.

Tímúr Áká. Never!

[*Áḳá Masúd, putting his head inside the door a second time.*]

O, mercy! the Vazír has arrived!

Sholih Khánum and Nisá Khánum. O! may I protect thy head? Have pity on us! If the Vazír sees you here again this time, without a doubt he will have us killed.

Tímúr Aḳá. Ha! then for the sake of your lives.

[*He goes behind the curtain; a second afterwards the Vazír enters the room.*]

Vazír. It is well that you two are both here, for I must have some conversation with you,[1] so give me your attention. Sholih, you know when we marry your sister to the Khán, how much both my rank and your position will increase thereby. On this account, is it not necessary for you to take care of your good name,[۴۴] and not give your reputation to the wind? Let them not say that the Khán's sister-in-law has comings and goings with unwarrantable people.

Sholih Khánum [*slowly and composedly*]. Be pleased to say—let me see with what unwarrantable people have I comings and goings?

Vazír. For instance, with Tímúr Áḳá, whom I saw in your room.[2]

Sholih Khánum. Yes, with your wife, Zíbá Khánum, behind that curtain.

Vazír. That is true! I have no bad suspicions about you. It is very possible that this wickedness may rest on Zíbá Khánum's head. I say these words to you only in order that[3] you regulate your conduct in such a way that no bad words may be spoken before the Khán regarding you, and his heart become cold towards Nisá Khánum on that account. For at present he is quite beside himself about Nisá Khánum; he has ordered me to see to the preparations for it all, so that next week he may have the wedding. This is a ring, too, which he has sent as a present. Nisá Khánum, come! take it! put it on your finger.

[*He places the ring in the palm of Nisá Khánum's hand.*]

Nisá Khánum. A girl about whose sister they can have any evil suspicions cannot be worthy of the Khán![4] Take

this ring, and when you have found a girl worthy of the Khán, put it on her finger.

[*She puts the ring on the ground before the Vazír, and goes out.*] ۴۵

Vazír [*after her*]. My girl, but what evil suspicions have I got regarding your sister? I only said these words to her as a piece of advice.

Sholih Khánum. Could you not give this piece of advice to your wife Zíbá Khánum?

Vazír. Of course! to-morrow I shall talk even more severely than this to her.

Sholih Khánum. Then why to-morrow? but cannot you go to-day?

Vazír. Now it is no longer so necessary, for even supposing Tímúr Áká was her lover; he has got his punishment; if he is found he will go to his death,[1] or if he escapes he will have to wander fiom door to door, far away from this province; and so in future no further talk is necessary on this matter. We must set to woik now with the preparations for Nisá Khánum's wedding.

Sholih Khánum. Then go to my mother's room and talk over these matters with her. This is none of my business!

Vazír. You go and call to your mother to come here, and we will talk it over here in this room. [*At this moment the door opens, Parí Khánum* and *Nisá Khánum enter, the Vazír turns to Parí Khánum.*] ۴۶ It is well that Your Excellency has yourself come here: be pleased to sit down.

Parí Khánum. May your evil fortunes be my portion![2] This is no time for sitting down; if you go off again, I shall not be able to see you. Let your ear be mine! I have a word tp say to you. Praise be to Allah! you are so much occupied, that it impossible to see you.

Vazír. Yes, more particularly these days, when I have had no opportunity of seeing you. Speak—let me see! what is your business?

Parí Khánum. May your evil fortunes be my portion! It is not such a great affair. I had gone to get a charm from Ḳurbán the soothsayer, in order that, if Allah please, He would vouchsafe you a son by my daughter, Sholih Khánum.[1] When the soothsayer had written the charm, he said, "You must set aside a porridge of wheat equal to three times the amount of the Vazír's head, and you must bestow it on the poor and indigent."[2] And now I must get three times the amount of your head, that the auspicious moment for the porridge may not go by.

Vazír. You have got a strange thing to do, my dear! As long as my head is on my body, how can you take my head and get the amount of it?

Parí Khánum. May your evil fortune be my portion! I can do it. It is very easy! the soothsayer himself taught me about it. A deep jar must be placed over your head: into whatever sized jar your head fits,[۴۷] the measure of that jar is the amount of your head. Nísa Khánum, bring a pot here.

[*Nisá Khánum goes and fetches a small pot, which Āḳá Masúd had got ready. Parí Khánum puts out her hand and quickly and gently takes the Vazír's hat off his head.*][3]

Vazír. Although what you have got to do seems most unusual, still I cannot make any opposition, for whatsoever the soothsayers have said must be carried out. Would that Allah vouchsafed to grant Sholih Khánum's desire!

Parí Khánum. Yes, may I be the sacrifice of your head! Nisá Khánum, put the pot over his head.

[*Nisá Khánum puts the pot on his head: the pot comes down to just over the Vazír's eyebrows, but will not go lower. Nisá Khánum strikes it violently, to make it come down lower.*]

Vazír [*putting up both his hands*]. Uf! O, mercy! What are you doing? My nose is being hurt,—gently!

[*He takes the pot off his head.*]

Parí Khánum [*quickly*]. Daughter, bring a bigger pot.

[*Nisá Khánum runs, and quickly brings a large pot.*]

Vazír. O, my dear mother, for Allah's sake, cannot this business remain for another time? At present, I wanted to talk to you: I have an important matter.

Parí Khánum. No, no, my son! It is impossible, the auspicious moment for it will pass.[۴۸] May I be the sacrifice of your head! Do not be vexed; it is only a minute's work, and then we will attend to you. [*Crying*]. For is it right that I should die now, without having, at the end of my life, seen a child in Sholih Khánum's arms! [*With her eyes wet with tears, she turns to Nisá Khánum.*] Daughter, put the pot on his head. You ought to have brought this one from the first.

[*Nisá Khánum puts the pot over his head, and, as the pot comes down below the Vazír's neck, Parí Khánum rapidly makes a sign to Sholih Khánum in the direction of the curtain. Sholih Khánum, gently lifting up the curtain, brings out Tímúr Áká, and leads him to the door, and he goes away through door on the further side.[1] Then Nisá Khánum takes the pot off.*]

Vazír. But now, at last, mother, sit down; for I, too, want to talk to you.

Parí Khánum. On my eyes be it, my son.

[*She is just going to sit down, when, from within the court-yard, there arises a noise of shouting and talking, and before a minute has gone by, Tímúr Aká enters the room, pistol in hand. The Vazír, at the sight of Tímúr Aḳá, begins trembling.*]

Tímúr Áká. May my father's kindness to you become your curse![1] And so, at last, wrongfully and unlawfully, you would give me up to be killed. But I am not going to be killed, till I have first killed you.

[*He points the pistol at the Vazír.*]

Sholih Khánum [*falling at his feet, imploring him*]. Mercy, O Tímur, put down your hand! contain yourself!

[*Tímúr Áḳá lowers his hand. At this moment Samad Beg and a number of guards enter the room and halt at the door.*]

Tímúr Áḳá. Samad Beg, what is your purpose? what are you going to do?

Samad Beg. Sir, we are the servants both of your father and of you, and there is nothing that should cause us to act disrespectfully towards you.[2] But you yourself know that it is the Khán's order, and we must take you before him.

Tímúr Aḳá. You cannot take me before him alive. But take him my head! Only my head does not fall into somebody else's hands in this easy way. If you have the power to take it, why, come on, in Allah's name![3]

Samad Beg. Sir, even granted that you had fired that pistol, and killed one of us; the fifty guards who are with me, they cannot all be killed. But nothing of this kind is necessary. The Khán, no longer in a rage,[4] has given his word, promising not to do anything to you.

Tímúr Áḳá. I never had any reliance in his word and

his deed.°· When has he stood to his word, that any one should believe him? I stick to what I said before.[1]

[*At this moment, for the second time, a talking and shouting is raised in the court. Salím Beg, the Master of the Ceremonies, and Rezá, Tímúr Aḳá's foster-brother, enter the room.*]

Salím Beg. Samad Beg, go behind! Tímur Áḳá, may your head be blessed! The Khán, your uncle, had gone for a sail on the sea, when suddenly a contrary wind began to blow, and the boat, overturning, foundered. So now, already, the people are assembled round the palace of the justice-hall, awaiting for Your Excellency's arrival, that you should take possession of the carpet of state, and hold the position of your father.

Tímúr Aḳá. Rezá, is this so?[2]

Rezá. Yes, as I am your sacrifice, it is so! If it is your pleasure, let us go.

[*At this moment the Vazír and Samad Beg come forward and throw themselves in the dust.*]

Sir, may we be your sacrifice! forgive us!

Tímúr Aḳá. Samad Beg, you get up and stand on one side. [*Samad Beg gets up and goes to the side.*] Vazír, the reason for my coming to your house was this, that I loved, and still do love,[3] your sister-in-law, Nisá Khánum. In accordance with the commands of Allah, the law of the Prophet,°[1] and with her own consent, I wished to carry her off; but you, by reason of certain further and ultimate aims, wished to give her to him who, unhallowed,[4] is now dead, and so on this account I could not explain the root of the matter to you. Hence it was that you, having evil suspicions of me, fell into the design of killing me. "But

Heaven's decree makes vain the plans of men."[1] Allah, in accordance with the requirements of His justice—which righteously sets before every man, rich and poor, the reward of his works—has set free the right doer, and brought about the contrary of your intentions. Still I, bearing in mind the evil practices which have been committed in the light of day in the affairs of the peasants and officials by you during the time of your power, must not entrust to you a second time the charge of the Vazírship,[2] nor allow you to remain in your former employment. For well I know that deeds which can but arise out of the evil propensity of a person,[3] it is impossible should ever be so eradicated from his nature that he should be able to attend to the affairs of the people in the regular way. But since you have been nourished by the salt of this house, I close my eyes entirely to your past offences. Henceforth, for the remainder of your life you shall be my pensioner, and shall remain in complete tranquillity and ease, at the head of your own house and family.[٥٢] But, having due regard for good order in the affairs of the state and of the people, you will have no further hopes from me of being encharged with the Vazírship; for the interference of men like you in the affairs of the kingdom is contrary to justice and humanity. For whosoever wishes to bring the affairs of the kingdom into good order in a regulated way, and improve the peasants and the people, must of necessity set aside uninformed, incompetent, and interested individuals, and commit the affairs of the state and the nation to experienced, competent, and upright men![4] Let him not give the ministration over the business of Allah's servants to a person who is naturally addicted to covetousness and taking bribes, or who gives

judgment contrary to right and desert, with a view to the acquisition of what will be to his own profit. And then the affairs of the state and the nation being set towards improvement in a right way, all the peasants and the officials and private persons can rest and be free from disquietude. But, at any rate, for the present there is no time for talking any more on this subject. We must set to work and complete the preparations for the wedding. Let this be your business:—occupy yourself with the arrangements which are necessary for Nisá Khánum. Please Allah, in the coming week the instructions for the marriage ceremony will be given, and affairs will be quickly brought to a termination. Parí Khánum, my mother! Sholih Khánum, my sister! adieu! Occupy yourselves in your own business and your affairs. ٥٣

Parí Khánum and Sholih Khánum. May Allah prolong your life and your good fortune, Áḳá! and may you have the Khánate and the dominion for a hundred years more!

[*Tímúr Aḳá, accompanied by the persons of position, leaves the room: the Vazír remains in the apartment in a state of complete stupefaction.*]

The Guards [*with loud shouts in the court without*]. May prosperity attend on Tímúr Khán![1]

[*The curtain falls.*]

NOTES TO ACT I.

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p. 43, n. 1. The subordinate sentence ending with the past. part. is inserted between the subject and the verb. *Lit.* " After having been set forth in four acts—reaches its end." See Introd. p. xxxvii.

n. 2. '*Farrásh*,' *lit.* 'carpet spreader.' The duties performed by the English 'housemaid' fall to the farráshes in a Persian household. But, besides keeping the house clean, they are in a noble's establishment the constables and executioners of his court. At his command they administer the noose or the stick, make arrests, and take steps for the recovery of fines, etc.; in short, they carry out the pains and penalties of the law.

The word '*farrásh*' is retained in the translation, as there is no name in English for a servant who is at the same time 'housemaid' and 'executioner.'

n. 3. *Dar khánî-yi-Vazír and* would be more correct. See Introd. p. xxxii.

p. 44, n. 1. The Dramatis Personæ have been grouped according to their respective households. We have Mírzá Habíb, the Vazír or chief minister of the Governor of Lankurán, the Vazír's farrásh (see note 2), groom, steward or head servant, and the general servants. All these are of the outer, or men's apartments. Belonging to the Harem are Zíbá, the old wife (the companion of the

Vazír's youth), and Sholih, the young wife (a late addition), who, being the reigning favourite, is on the worst of terms with old Zíbá. As guests of Sholih the favourite, are her mother and sister, Parí and Nisá Khánum. The guardian of these ladies is black Áká Masúd, the chamberlain, a most consequential personage, who closes the list of the Vazír's establishment.

We pass on now to the Khán, governor of Lankurán by virtue of his birth and possessions. His power is unlimited, and his decisions—for he is judge as well as autocrat—are final. The territorial Kháns of fifty years ago were much more powerful than are the provincial governors of the present day, whose position is entirely dependent on the will of the Shah. Of old they were local chiefs, powerful from the number of their tribesmen, their slaves and their wealth. Little they cared for the ministers of the Shah, who let them alone so long as they paid in the revenue, allowing them to govern their provinces much as they pleased. But, to return: of the Khan's household we have his chief body-servant, who stands at his elbow and possesses his ear; the master of the ceremonies, (who regulates the court of justice,) and his deputy, who is also the lieutenant of the gate-house. The gate-house is the spot at which all descend who enter the palace: before it the petitioners assemble, and the servants lounge about, awaiting their lord's pleasure. The lieutenant of the gate-house has therefore no unimportant post in the Khán's establishment, for all who enter must propitiate his favour. His coadjutor is the chief of the farráshes—in a house of this kind the head execu-

tioner, who directs his underlings in the carrying out of the Khán's decrees. The court is filled by the nobles and officials of the province of Lankurán. Tímúr Áḳá is the Khán's nephew, the accepted lover of Nisá, whom her host, the Vazír, wishes to marry to the Khán, Tímúr's uncle. Rizá is Tímúr's confidant. Lastly come Hájí Sálih, a merchant; and a doctor, a man of long words and deadly practice.

A few words may be added in explanation of the titles.

In Persia every man who can read and write *prefixes* the title Mírzá to his name. But Mírzá *after* the name is Prince, thus; Farhad Mírzá, Prince Farhad. In the provinces especially 'khán' meant originally what 'chief' did in Scotland amongst the clans, and it is in this sense that the word is used in the Play. Now-a-days Kháns are as common in Tehrán as Esquires are in London; and this title, or Áḳá (or Águá), is in courtesy applied to all men above the position of a servant. Servants are generally called Beg (pronounced short, to rhyme with 'Peg'). All ladies are Khánums, which is the feminine form of Khán.

Khán, Khánum, Áḳá, and Beg, are all put *after* the name. Áḳá (or Ághá) is sometimes prefixed, as in servants' names, and, so placed, would seem to be less honourable than Áḳá affixed. Thus Áḳá Bashír is Bashír the steward, but Tímúr Áḳá is Tímúr the gentleman. But this is no invariable rule.

p. 45, n. 1. Rasht is the chief Persian port on the Caspian. It is on the southern shore of that sea, the chief town of the province of Gilán, and the emporium of the silk trade. The district is celebrated for its embroidery.

p. 45, n. 2. The present is used for the future tense. See Introduction, p. xxxvi.

n. 3. The word *Vakti* is to be understood before *bargashtan*, '(at the time of your) returning here.'

The infinitive is employed substantively. See Introduction, p. xxxi.

In the merchant's reply, as in numerous other places, the absence of all conjunctions—or, and, then—is to be noted. It is characteristic of idiomatic Persian.

p. 46, n. 1. *Kárí na-dáram*, "I have no *particular* business." See Introd. p. xxxiii.

n. 2. *Anjá kih bidúzand*—The word 'vakti-kih' may be understood before this: "When they may be making it there." The subjunctive follows *kih*. See Intr. p. xxxiii.

n. 3. *Agar*—*if* understood: hence the subjunctive.

n. 4. Lit. 'has not come (right).' Perfect where we use the present. See Introd. p. xxxvi.

n. 5. *Kih*, 'that,' understood, and hence the verb is in the subjunctive.

Obs.—In the beginning of the sentence the plural 'you' is employed; in the latter part the more familiar 'thou' comes in: this change from 2nd pers. sing. to 2nd pers. pl. is of frequent occurrence in the spoken language.

n. 6. The perfect for the present. See Introd. p. xxxvi.

The present subjunctive following is on account of the *Tá* at the beginning of the sentence.

n. 7. *No-rúz* is the great national festival of the Persian year. It dates back to pre-Islamitic times, and is independent of the Lunar Calendar instituted by the Prophet; for New-Year's Day celebrates the return of Spring,

and occurs when the sun enters Aries towards the end of March. On this occasion visits and the interchange of presents are customary.

p. 47, n. 1. *Bi-gíram* (*-agar* understood), "If I get it;" so also before *na-gíram*. There is, in the text, a play on the name *Zibá* (meaning adorned), and *zibandagí* (adornment), a little sarcasm of the Vazír's at the expense of his old wife.

n. 2. Obs., *Dúkhtah-ashrá bakhshídí*, means "when you have presented the sewed (or made up garment) of it (*i.e.* this cloth)," and not "when you have given this sewed thing *to her*," for in that case the phrase would run *Dúkhtah bakhshídí-sh* (for *bakhshídí-ash*).

n. 3. The verb is '*gír uftâdan*,' and '*ajab*' is here really an adverb. 'Wonderful what a pass have not we got into!'

n. 4. Literally, "(even if by mistake) you should have told (*goftahí*) these (my) words to somebody here (you must say) you have not said them (*nagoftahi*), eh?"

n. 5. The merchant is supposed to be complacently stroking his beard, that its length may vouch for his orthodox respectability and secretiveness.

n. 6. The whole of this clause affords a good example of the construction of subordinate sentences, each terminating with a past participle. See Introd. p. xxxvii. *Án darb* means the door other than that by which the merchant has gone out. *Do dasti* and *sakht* are here both used adverbially. See Introd. p. xxxii. The doors are double and folding in Persian houses, hence the use of the former adverb.

p. 48, n. 1. The Isfahánís are noted for stinginess, and this

method of giving a cheap relish to their bread without unnecessary waste of cheese has passed into a proverb. *Obs.*—The pronoun in *nán ashrá* is ambiguous, it may mean either 'her bread' or 'the bread for it,' *i.e.* the cheese. Also note '*Shudah ast,*' the idiomatic use of the perfect where we translate by the present tense, 'comes to pass.' See Introd. p. xxxvi.

p. 48, n. 2. *Bávar mí-kardam*, lit. "that I was believing," the imperfect indicative for the subjunctive. See Introd. p. xxxviii.

n. 3. *Magar*, perhaps? are you not? an idiomatic use of this particle. Observe too the clipped pronounciation of *chí* for *chíz*.

n. 4. *Bar-ma-gardán*, the negative particle put between the preposition and the verb. See Introd. p. xxxv.

n. 5. *An yakí dar*, a vulgarism, as with us 'that *there* door.'

Observe the sequence of the tenses *in the dramatic narrative*, perf. pres. plup., "I *listened*, I *saw* it *is* even so as I *had* imagined."

n. 6. The verb (*báshad*) is omitted. "(How bright they) will be!"

n. 7. *Obs.*—There is hardly a conjunction in the whole of these long speeches. Note a curious instance of how the original meaning of a word becomes perverted. *Ḳabáhat* means 'baseness.' Now it is commonly said to a naughty child '*Ḳabáhat bifahm,*' lit. 'Understand baseness,' meaning "know (and hence avoid) what is disgraceful." So in the present case, the Vazír would say to his wife "(To understand) what is base is a very proper thing in the world." The phrase is not used ironically, as might at first sight appear, and

kabáhat now comes to mean 'propriety, high mindedness', etc.; the very opposite of its original signification.

p. 49, n. 1. On the use of the imperfect indicative for the subjunctive, see Introd. p. xxxviii.

n. 2. The partridge takes the place of the ostrich with us, as exemplifying imbecile ruse. Observe, from the word *míǵúyand*, to the end of her speech she is relating what the people say of him, hence the last phrase is not to be taken interrogatively.

n. 3. "What words are (*lit.* is) these you utter!"—the plural being followed by a singular verb.

n. 4. The feast at the end of the Month of Fasting (Ramazán) is the great day of the Lunar or Religious-year. It is called by the Turks the Lesser Bairam. Everybody pays visits and congratulates his friends on the termination of the wearisome thirty days of fasting, during which none may eat, drink, or smoke, from dawn to dark, no trifling matter when Ramazán falls in summer time. It is the great time for shows, and the streets are crowded with gaily-dressed throngs of sight-seers.

n. 5. '*Zadah*,' '*shudah*' are here for '*zadah-ast*,' '*shudah-ast*.'

n. 6. The slight pause comes after the '*nah*,' '*yak dil nah, hizar dil*,' 'not with one heart, (but with) a thousand hearts.'

p. 50, n. 1. Pronounce '*sizât ast*.'

n. 2. '(Having gone) going out muttering,' *kunán*, pres.part. is used for the continuous action. See Introd. p. xxxvii.

n. 3. *Kih* followed by perf. subj. See Introd. p. xxxiv.

n. 4. *Andákht, kard* for (*báyist*), *andâkhtan, kardan*. See Introduction, p. xxxviii., and not to be mistaken for the perfect tense.

p. 50, n. 5. The pronoun *ash* refers to 'him,' not to 'her, tongue.

p. 51, n. 1. *Míraftah* (*búd*), "he had been going, when he puts" *mí*, shows the continuous action.

n. 2. *Pídar súkhtah* (son of, understood), a burnt father, and *pidar sag*, "dog-fathered one," are the most common terms of abuse; the former asserts that the abused individual's father is a brand in hell, and the later term stigmatises his parentage as 'unclean,' and hence incapable of enjoying Paradise.

n. 3. *Fuhsh-ashra, his* abuse (i.e. *your abuse*), not 'the abuse about *it*.'

n. 4. This prudish display of modesty is by reason of the man's entrance, a servant of the outer or male quarter of the house. Ugly old women are always extremely careful to hide their faces in the East. Servants awaiting orders stand with their head's bent and arms crossed, as described in the text.

n. 5. *Dastash* for *bidastash*, in his hand; — the prep. omitted. See Introd. p. xxxii.

p. 52, n. 1. See Intr. p. xxxvi., and p. xxxix., pres. following past tense. The groom quotes his actual words of enquiry to Haydar.

n. 2. The bastinado on the feet is the ordinary form of punishment in Persia. The instruments for the castigation are the pole (*falak*), against which the feet are held, and the willow wands, nicely peeled and made very flexible by being kept in a tank till required. The pole, about four yards long, and of the thickness of a man's leg, has at the middle two nooses of rope, by which the culprit's feet are firmly held against the wood. The man to be bastinadoed is thrown on his back, while his ankles are held by the nooses, in such a way that the

soles lie uppermost, the instep resting on the pole, which latter is held by two farráshes about a yard from the ground. When the order is given, other farráshes strike the soles of the culprit's feet, continuing to use the rods till they get broken off quite short. To eat 100 sticks (as the Persian idiom has it), means to have that number splintered up on one's feet. These willow wands are originally about four or five feet long, and of the thickness of a finger. A severe bastinadoing will often lame a man for months. The unfortunate groom is in terror of a castigation of this sort for his carelessness.

p. 52, n. 3. "By the Khán's head," *i.e.* by the most sacred thing in Lankurán, I conjure you!

p. 53, n. 1. *Ḳurbánat shavam,* "May I become your sacrifice!" an every-day phrase, meaning, May I be the sacrifice for you, with my life or my soul in this world, or the next, understood. "I have eaten filth," *i.e.* I debase myself in your sight. It is curious to note that though the man is half beside himself with fear at the prospective bastinado, yet he cannot refrain from a covert insult. For the mere mention of the Vazír's paternal tomb (the most sacred of places in a Moslem's eyes), after making use of the word 'filth,' is an indignity. The effect produced on the Vazír by these appeals is absolutely *nil,* and none of the spectators are surprised at it. The fantastic justice subsequently dealt out by the Vazír to his steward, passing over the groom's misdemeanour, is entirely in accordance with Persian ideas and ways. It is simply due to a grim freak on the Vazír's part. "I have committed a fault, I and my father and my mother"

(*i.e.* those whom I most respect and myself are all as miserable sinners before you!) All such phrases, by constant iteration, lose much of their solemnity to the ears of a Persian.

p. 53, n. 2. "O master! O life!" *i.e.* O my life, beloved master! "may I go around your head!" Equivalent to "May I become your sacrifice!" The Persians have a superstition that when any one walks round the head of another, he thereby takes on himself that person's evil luck, and so, vicariously, will bear the punishment that may be in store for him who is so circumambulated. The feeling is so prevalent, that mothers do their best to prevent their children walking round any body. Should a child have inadvertently done so it is promptly made to go round again in the reverse direction, thereby undoing the spell in their estimation.

n. 3. *Taḳsíramrá* to be pronounced, not *Taḳsír-i-mará.* Literally, "After that, if you wish, kill (me, for) you are free to do what you will." *Agar*, 'if,' is understood. See Introd. p. xxxix.

n 4. All the out-door servants are called "servants at the gate-house," in opposition to the in-door servants, whose work lies inside the great gate in the courts.

p 54, n. 1. *Khudá yá shukr*, "O God! Thanks! (that I have escaped the beating)." No Moslem ever thanks a *man*: where we say 'I thank *you*,' they say "I thank Allah, that you are so kind to me," for you, his fellow man, have no free will in the matter. Hence it is that the grateful Persian never even hints that his good fortune arises from any direct benevolence on your part; but, if he wish to be particularly effusive, affirms that

his own happiness is entirely dependent on the state of your feelings. "If you are well, then I *must* be well," and ends up by invoking Allah's blessing on your head, not so much because you have done good to him, but because it is in the sight of Allah.

NOTES TO ACT II.

p. 55, n. 1. *Chih khiyâli ast*, etc., "Into what way of thought has the Vazír fallen? Observe the use of *magar*.

n .2. *Bâyast just*, *Báyast kih bijúyím*. See Introd. p. xxxviii. *Bíjahat*, etc. "for no reason, you did not allow (that) up to now," *i e.* you have need lessly hindered me till now from, etc.

p. 56, n. 1. (in two places). *Písh-i khud*, "Having brought him before you, (*i.e.* into your service,) you have made him (*ash*) (your) secretary."

n. 2. *Kih*, 'that,' understood before *begúyad* in the subjunctive : see Introd. p. xxxviii.

p. 57, n. 1. Read *Mírzá-yi-mará*, rather than *Mírzá-yamrá*, as being more emphatic. The salt (hospitality) eaten is supposed to cause blindness to the ungrateful guest. *Kih*, for 'that,' is understood after *Kúr-ash kunad.*

n. 2. Literally, "all his arrangements being overturned." The *úrá* is governed by the past. part. of the verb *Ham-zadan.*

n. 3. It is not very clear to what the '*bisari man bifiristí*' refers, for how does Sholih's abuse of the maid set the maid against her mistress Zíbá ? But the words in

the text would not seem to be capable of any other interpretation.

A model wife, according to Persian notions, hardly ever leaves her own rooms: a 'gad-about' is a term of disgrace.

p. 57, n. 4. Literally, "has thrown me into such (evil) days," *i.e.* by marrying this impertinent young wife.

n. 5. When Persian women are frightened, their legs, never very strong, have a way of collapsing at the first alarm, and they drop down powerless, in a sitting posture, on the ground.

n. 6. To put dust or ashes on the head is, as is well known, the sign of mourning throughout the East. The meaning here is, "What woe have I not brought on myself by my inadvertence!"

n. 7. *Pardah*, the curtain, hanging before the recess or alcove, found to every Persian room.

n. 8. Observe *ínjá munásib nabúd* "There was no fit time or place (for talking) *here*," i.e. in the place I am speaking of, or as we should say '*there*.'

p. 58, n. 1. According to Moslem custom, a husband must visit the habitations of his wives in due rotation, and not favour one more than another. Each of his four legal wives, if he have so many, has a suite of rooms to herself. These sets of rooms are each, if possible, round a separate court, for the body servants of the various Khánums warmly espouse their mistresses' jealous quarrels, and are apt to keep the place in an uproar if they meet too often.

n. 2. *Note.*—Sholih does not in this instance quote her words to her sister, but puts the sentence in the

subjunctive, contrary to the general rule of quoting dramatically.

p. 58, n. 3. "If the Vazír (*paydá shúd*) be seen." Perfect where we use the present.

Magar, 'but?'—asking a question.

n. 4. "Then bring up the donkey and load on the beans!" a proverbial expression, equivalent to our "all the fat in the fire, and the devil to pay." But of its origin the Persians do not give any very clear explanation. The *Bákili* is a kind of bean that is said to produce madness; and they explain the proverb by saying that the word *bákili* is used as a synonym for 'idiotcy' (the cause for effect), and hence it would read, "Then load up your asses with bosh, and go fooling away as you like!" Cf. the Pythagorean prohibition against beans.

p. 59, n. 1. Literally, "You have no foot to go with, nor place to remain in, any more" (*dígar*).

n. 2. Literally, "I will make a dog's table-cloth of his belly," *i.e.* rip him up, make him food for the dogs. *Sufrih*, 'table-cloth,' is equivalent to table with us, meaning all the victuals which the table carries, hence food.

n. 3. Namely, the one curtained recess in the room, behind which Zíbá is already concealed.

The explanation given of the expression, '*Dast páchih*,' *lit.* hand, leg (or trowser), is that it is the condition of a man so purturbed as not to know his hand from his foot. This is a little far-fetched. Another explanation has been suggested, more plausible, perhaps, but hardly fit for mention here.

n. 4. The usual polite way of thanking (see the last Note

of Act I.) The exact interpretation is, "My good health is dependent on the *dolat*, prosperity or well being of your head" (*i.e.* of you). You being well, I also am well.

Dolat may here be translated 'fortune, prosperity,' but its use in this sense is confined in Modern Persian to such phrases as the above.

p. 60, n. 1. In many parts of Persia they have a way of emphasizing a word by a species of reduplication: *Bachih machih*, "a mere boy;" *Lúti-púti*, "a regular rascal." This way of talking is most common in Kâzirún and Ispahán, but in one form or another is to be observed all over Persia.

n. 2. Observe, this use of the imperf. ind., to be translated by our subjunctive mood. See Introd. p. xxxix.

n. 3. *Bachih yi mardum*, "This son of another man." By this she would emphasize the fact that the boy was after all not the Vazír's own son or servant (whom he might have treated as he pleased), and that hence he had incurred responsibility in the sight of God and man by damaging him. She says this quite gravely, not sarcastically.

'Days' are said to become 'black' by reason of sorrow, 'times' to become 'bitter' through vexation.

p. 61, n. 1. Note that the doors and windows are one in a Persian room. Both have a sill about half a foot high, over which it is necessary to step or jump.

p. 62, n. 1. Meaning that, in point of fact, instead of Sholih, it is she who has been making love to Timúr.

Observe '*ast*,' sing., after the plur. '*harzigíhá*.

"Please Allah, I will arrive in your service!" '*Khidmati*

shumá mírasam' is a phrase in everybody's mouth:—"I have come to offer you my services." "I have come to help you, to attend to you:" here, of course. it is said ironically, meaning "I will pay you out."

p. 62, n. 2. An unlawful man, that is to say, not a near relative, who might be allowed to visit the Harem under certain circumstances.

p. 63, n. 1. *Vel goftan, veyr zadan, durúgh goftanrá.* The acc. sign *rá* applies to all three.

n. 2. The negative of '*nafiristádah-í* is understood also before the previous verb, '*zadah*'—"Did you *not* throw him?"

n. 3. *Raftah-am,* "knew (that) I *had* gone;"—perfect used in the place of the pluperfect; so also a line below, '*uftádah* (*ast*), "had happened to be, or was, empty."

p. 64, n. 1. *Bírúní, já-yí,* are two unconnected words, 'outside, to some place.' Observe the use of the pres. subj.

n. 2. Lit., "You put your name on my head," *i.e.* "You attribute to me the qualities you yourself possess."

n. 3. Lit, "If you like, why kill yourself; if you like, leave it alone!" *i.e.* "Kill yourself, or don't, as you please."

n. 4. Evil speakers, liars and slanderers, are struck on the mouth, that being the offending organ.

p. 65, n. 1. *Bi-margi khudat,* "By your death, I swear that," etc., *i.e.* "May you die (the greatest of all possible misfortunes to me), if I do not speak true,"—a common form of adjuration.

n. 2. If we read "*Hey! nímsúz khar!*" it would mean, "O seller of half-burnt (sticks), or badly burnt charcoal,"—used as a term of contempt, for the trade is not a very honourable one. Or it may be read, "*Hey nímsúz-i*

khar!' "O asinine half-burnt one," for Masud was a negro, and the word 'half-burnt' would have a contemptuous reference to his complexion; *ním súz* in that case being a substantive (not an adjective), followed by the qualifying substantive *khar*. An example of this construction is the common title of '*Khán-i-Hákim*, given to a chief; that is, 'Khán, who is also governor, (compare our Governor-General). The obscurity arises from the term not being one in common use. Grammatically, 'seller of half-burnt' is preferable to the reading 'asinine half-burnt one;' but to the context the latter, though not a very ordinary construction, would seem more applicable.

p. 65, n. 3. He is so much agitated, that he calls his horse scarlet, and tells them to saddle his chesnut cloak. This slip of the tongue is the more easy in the mouth of a Persian, for they do talk of a 'scarlet horse,' meaning one with its tail dyed magenta red.

n. 4. *Chashm*, or *Bi-chashm*, "On (my) eye," is an ordinary answer every servant makes. "May my eyes suffer if I do not obey!" is perhaps the meaning.

p. 66, n. 1. Lit., "I do not know when she, having come, went there, in order that she might buy (*i.e.* save) my life!"

n. 2. *Dari kháneh*, meaning the court or gate-house of the Khán, where justice is to be administered on Tímúr.

NOTES TO ACT III.

p. 67, n. 1. The Tálár is a sort of alcove or chamber open to the courtyard, in which the Khán sits to give audience to the people. His personal suite, the nobles and officials, stand round him. There, seated on a throne, he listens to the litigants, who crowd in the court some few feet below him. Anybody who pleases can come and stand in his sight and hear him dispense justice. The Tálár roof is much higher than that of the adjoining rooms, and the level, too, on which it is built is above that of the rest of the palace. There is an illustration depicting a Tálár at Tehrán in Fergusson's *Nineveh and Persepolis*, p. 130. As we have no name in English describing such an apartment, the Persian word has been retained in the translation.

n. 2. That is, at the side door of the Tálár, on the higher level, leading into the courtyard, and, so to speak, within the presence. On the other hand, the petitioners are in the courtyard below, and the rest of the farráshes are collected at the Great Gate, but all within ear-shot of the Tálár.

p. 68, n. 1. The construction is equivalent to *Bar dáshtan va andákhtani sang chih tor?* The way in which the poor fellow is caught by the verbal quibble (on the word *kasd*, or *amd*) is characteristic of their incoherent ways in talking and thinking. The Khán is not purposely unjust, only the man is too confused to state that

his intention was to frighten and not to wound the horse.

p. 68, n. 2. An Arabic quotation from the Koran (Ch. V., v. 49). This of course settles the question beyond all appeal, and displays the Khán's learning.

n. 3. "Comes down (from the Tálár)," *lit.* "gives them to a farrásh," *i.e.* gives them over into the charge of a farrásh.

p. 69, n. 1. The Plaintiff speaks in the Lankuráni dialect, in which the *á* and *a* become *ú* and *u* : note also the elision of certain letters (such as *d* in *barádar*, *etc.*), and the use of peculiar provincial words, such as *piyá*, 'a man,' *ah* for *ast*, 'is.'

n. 2. Lit. "With the flowing out of the blood, at that same time even was the death of my brother." This use of *hamún* is not uncommon.

n. 3. Note that in contrast to the peasant, the Doctor talks in pedantic language, using as many long Arabic words as possible.

p. 70, n. 1. Pronounce *mí-murd*, "he had died, or would have died." (Imp. indic.)

n. 2. This method of executing justice is barely an exaggeration of what is to be seen any day in Persia ; the Khán may of course now rely on the future good offices of the Doctor. A farrásh is always sent to carry out the sentence, and that functionary in a case of this kind will take something as a present from both plaintiff and defendant ; a fact well known to his master, who does not feel obliged to pay him any further wages. What the man gets by this means is amply sufficient.

n. 3. The *Ḳalamdân* is here the badge of the Vazírate,

which he lays before the Khán, on the should say his 'Portfolio.'

p. 71, n. 1. Here *bas ast* and *kifâyat kard* both mean "more than enough, too much."

n. 2. Lit. "I must take up my head (*i.e.* get up) and go (*shudan*) away from this country, (wandering) from door from door."

n. 3. "May your salt blind me!" meaning, May your hospitality or favours turn to my detriment!

n. 4. Observe in the text the pompous language characteristic of the official, with the plurals in *án*, the use of Arabic words and phrases, etc.

p. 72, n. 1. In Persia the ordinary method of execution is by strangling. The process is simple. The rope or long shawl (such as is worn round the waist) is hitched round the culprit's neck, the farráshes seize the rope by either end, and pull against each other till the wretched man is throttled.

NOTES TO ACT IV.

p. 76, n. 1. The nom. is *Ádam uftádah,* "Men, spread here and there, are now searching all the houses," etc.

n. 2. See Introd. p. xxxix.

n. 3. Lit., "I have laid this head (of mine) in her path."

n. 4. Lit., "Having made a beginning of dishonouring the salt." See Introd. p. xxxv. Before "*amad o shud kunam,*" "*namí-tavánam*" is understood from the line above.

p. 77, n. 1. "By your father's tomb, (I charge or implore) you." *Turá* is governed by the verb understood.

p. 78, n 1. Lit., "It has become incumbent on me."

n. 2. *Kih, dídamash,* "whom I saw." Note this is the full form of the relative pronoun.

n. 3. Lit., "In the heart (idea) that you should make your risings up and sittings down in such a manner that."

n. 4. The construction of all this is purposely stilted. The compound adjective *Lá-yik-i-Khán* is put before the noun for the sake of emphasis; it is in apposition, and not connected to the noun with the *Izáfat.*

p. 79, n. 1. Lit., "either having been found, he will go to (his) killing, or having fled." Observe, *Búdah báshad* of the line above: the perf. subjunctive is used after *farzan,* introducing a conditional sentence. See Introd. p. xxxix.

n. 2. Lit., "May your pains be on my life!" an expression equivalent to "May I be your sacrifice!"

p. 80, n. 1. Fortune-tellers, who also write charms, cast horoscopes, etc., are still most important personages in Persia, indispensable to the women, and not discredited by the men.

n. 2. *Faḳír o fuḳará,* lit. "poor man and poor men." This is an instance of the fondness of the common people for alliteration. Further examples occur almost on every page. The old lady imagines she has got hold of two different words, when in reality the latter is only the Arabic irregular (or broken) plural of the first word.

n. 3. Note that to take off the Vazír's hat is in itself, according to Eastern ideas, considered a most derogatory proceeding. To put his head in a saucepan is but a trifle after this.

p. 81, n. 1. When Tímúr came into Sholih's room he would have taken off his shoes at the door and put them under his arm, as is the custom in the East. Bare-footed, he is of course able to move off now without making any noise.

p. 82 n. 1. Lit., "May the good deeds of my fathers become unlawful to you!" When anything is made unlawful to a person, to enjoy the same brings a curse instead of a blessing. Hence *harám*, in Persian, has come to mean 'accursed, noxious.'

n. 2. Lit., "What urgency have we to abandon good manners in your service (*i.e.* regarding you)?"

n. 3. *Bismillah*, 'In Allah's name,' is the phrase used when inviting a guest to set to work at the food. Here of course it is ironical.

n. 4. *Kháter-jam*, 'composedly,' 'not in a rage,' is used here adverbially. Samad Beg is of course fibbing, to make things go easily.

p 83, n. 1. Lit., "The word is even as I said."

n. 2. His foster-brother is a relation on whose word Tímúr can implicitly rely, and whose interests are naturally bound up with his own.

n. 3. In the compound verb *dúst-dáshtan* the auxiliary is alone repeated for the present tense. Observe, Tímúr begins his speech using the polite *shumá*, 'you,' but soon falls into the familiar, 'thou,' for he is now addressing an inferior. He also affects the authoritative *má*, 'we.'

n. 4. In speaking of the dead, who have died in the odour of sanctity, the word *marhúm*, lit. "him to whom mercy has been shown," is used. But as Tímúr

considers his uncle was a sinner, he refers to him as "him to whom mercy has *not* been shown."

p. 84, n. 1. This is a couplet from some unknown poet: hence the inversion '*kunad*' before '*bátil.*' Tímúr's grandiloquent phrases will be taken by all present as a measure of his capacity for the art of government.

n. 2. Observe, the negative in *na-báyad* 'it must not be,' governs the second clause as well.

Khud, shumá, here used to avoid the repetition; and although the verb is not in the same person, there is no ambiguity in a sentence such as this. See Introd. p. xxxii.

n. 3. The verb is in the subjunctive, to mark the conditional. The whole sentence is most illogically constructed, and is not the less idiomatic on that account. Tímúr's sudden elevation may not have tended to render his phrases less involved.

n. 4. '*Mardumán*' (people) is opposed to '*mardán*' (real men). The adjectives are all antithetical and sonorous. *Shud, dád* are put for *Shudan, dádan* after *báyist.*

p. 85, n. 1. Observe, the guards now salute him with the title of Khán, no longer plain Áḳá.

VOCABULARY.

Pronounce *all* the letters in the Transliteration.

VOWELS :—

a has the sound of		*a*	as in	rural.
á	,,	*a*	,,	far.

e has the sound of the vowel in grey, or the *e* in peg.

i has the sound of		*i*	in	bid.
í	,,	*i*	,,	police.
o	,,	*o*	,,	bone.
u	,,	*u*	,,	bull.
ú	,,	*u*	,,	sure.
ai or *ay*	,,	*y*	,,	lyre.
ey	,,	*ey*	,,	they.

When two vowels come together they are to be pronounced with a slight intervening hiatus: Ex. *Ba-ad, Sá-at, Í-i-tibar.*

CONSONANTS :—

Pronounce *kh, gh* and *ḳ* gutturally (being careful to distinguish the last letter from the ordinary *k*).

Pronounce *zh* like *si* in persua*si*on.

Pronounce *b, ch* (church), *d, f, g* (hard), *h, j, k, l, m, n, p, r* (rolled), *s, sh, t, v, w, y* (consonant), *z* in the ordinary English way. See the Table, p. xviii.

Verbs are given in the Infinitive; when irregular, the present or imperative is added. The infinitive of every Persian Verb may be used as a noun of action, in which case our Present Participle best renders the meaning: Ex. *kardan*, 'to do,' *or* 'the doing.'

To avoid futile search, remember the prefixes and suffixes: Prefixed are—

بِ, *bi*, to, etc., Preposition.

(بيـ or به) بِ, *bi*, before Verbs, to mark the Imperative, etc.

ميـ, *mí*, marking the Present, etc.

نـ, مـ, Negative.

ال (in Arabic phrases) اين, ان, يك, etc., joined in writing.

Affixed are—

ى, of unity, etc. (see Introd. p. xxxii).

ان, گان, يان, ها for the Plural.

The Personal terminations of the Verb: and the affixed Pronouns ـَم, ـَت, ـَش, ـِمان, ـِتان, ـِشان; the accusative را; and تر for comparatives.

VOCABULARY.

ا

اب *áb*, water.

ابادی *ábádí*, population; prosperity (of a place).

ابرو *abrú*, eyebrow; *abrút-rá chirá kaj kardah-í*, why is your eyebrow so bent (from pain or anger).

ابریشم *abríshum*, silk.

ابی *ábí*, blue; colour of water.

اتفاق *ittifák*, the decree (of Providence).

اتفاقاً *ittifákan*; or,

اتفاق افتاد *ittifák uftád*, by chance; it so happened.

باتفاق *bi-ittifák*, accompanied by.

اتمام *itmám*, conclusion; *bi-itmám rasídan*, to reach a conclusion, to finish.

اثر *asar*, impression.

اثرکردن *asar kardan*, to make an impression (neuter), to understand; equivalent to *fahmídan*.

اثنا *asná*, midst; *dar ín asná*, in the mean time, at this moment.

اجر *ajr*, reward.

اجرا *ijrá*, giving effect to, execution or carrying out of.

احترام *ihtirám*, civility, honouring; *ihtirám guzáshtan*, to pay respect to.

احتمال *ihtimál*, probability, reliance; *ihtimál raftan* or *dáshtan*, to be probable; *bi-ihtimál-i-ín harf*, relying on this (your) word.

احتیاط *ihtiyát*, looking out for; circumspection, caution; *ihtiyát kardan*, to suspect, fear.

احضار *ihzár*, the summoning, summons.

احمق *ahmaḳ*, fool.

احوال *ahvál*, condition, state of health.

آخ *ákh*! exclamation, oh! ah!

اختیار *ikhtiyár*, choice, option, free will, independence, authority, control over.

آخر *ákhir*, end, at last! (for the last time of asking).

اخروکردن *akhrú kardan*, to make a grimace (of pain); to exclaim, ach! (in pain).

اخلاص *ikhlás*, devotion (of friendship); *ikhlás-i-ḳalbi*, heart-felt devotion.

ادب *adab*, politeness, courtesy.

ادعا *iddi-á*, claim; *iddi-á-í-dáshtan*, to have a claim against.

آدم *ádam*, man; collectively, men.

آرام *árám*, quiet, peace; *árám giriftan*, to be at ease, not to be disquieted in mind; *árámi ḳalb*, quiet of mind, quietly; *bí árámí*, composedly, gently.

آرزو *árzú*, desire, wish, aim.

ارواح *arváh*, spirits, souls; *bí arváhi pidaram*, by my fathers' souls!

از *az*, from, about, concerning, of, with, at; with comparatives, 'than.'

از براش *az barásh*, for his sake, on account of him.

ازبرای *az baráyi*, for, for the sake of; *az shiddati paríshání*, in or by reason of extreme agitation; *Az jánat* (Do you not fear) for your life? *Az kih bitarsam.* What should I fear? *Az tilá*, of gold, golden.

ازآنجهت *az án jahat*, because of that, for that reason.

آسان *ásán*, easy; *ásáni*, facility.

آسایش *ásáyish*, rest, quiet, ease, welfare.

اسب *asb* or اسپ *asp*, a horse.

اسباب *asbáb*, things, furniture, luggage, matter; *asbábi zahmat*, matter of annoyance.

استحقاق *istihkák*, merit, desert.

استخوان *ustukhán*, bone.

استسقا *istisḳá*, dropsy.

استغفر الله *astaghfir Ullâh*, I ask pardon of Allah, God forbid!

اسم *ism*, name, hence quality, attribute.

اسمانی *ásmání*, of heaven, heavenly.

آسوده *ásúdah*, quiet, peaceably.

آسودگی *ásúdagí*, quietness. peace.

اش *ash* (a distinct *a*), 3rd pers. poss. pron. his, hers, its; so *píshash* (not *píshesh*).

اشاره کردن *ishárah kardan*, to point, make a sign.

اشخاص *ash-khás*, persons, pl. of *shakhs*.

اشك *ashk*, a tear (of the eye).

آشکار *áshikár*, evident, clearly.

آشنا *áshná*, friend.

اصفهانی *isfahání*, of Isfahan.

اصل *asl*, the root, origin, true meaning of any act, true import.

اصلاح *isláh*, correcting, improvement, reform, good order; *bi-isláh ávardan*, to bring to improvement, to reform.

اضافه *izáfeh*, adding to, increasing.

اضطراب *iztiráb*, agitation, anxiety.

اطاق *otáḳ*, room.

اطلاع *ittilá*, information; *ittilá dádan*, to inform.

اظهار نمودن *iz-hár namúdan*, to explain, to show off (one's knowledge), to make display; *iz-hári maarifat*, showing off knowledge (in bad sense).

اعتبار *i-itibár*, confidence, reliance; *i-itibár* is not so much self confidence as the confidence which others place in a man's position or powers; *i-itibár dáshtan*, to have confidence in.

اعيان *aayân*, nobles.

آغا *ághá* (see آقا *áḳá*), with *ghain* is the Turkish orthography.

اف *uf*! اى *ay*! oh! ah!

افتادن *uftádan* (pres. often written ميفتم), to fall, to fall from, to give up (an idea, etc.), to befall, to happen, to begin, to take place, to come into a person's mind, to imagine; *bi-ḳasd uftádan*to aim at (doing something), to set about; *písh uftádan*, to come forward.

افراد *afrád*, individuals, pl. of *fard*.

آفريدن *áfarídan*, to create; imp. *áfarín*.

افزودن *afzúdan*, to increase, to prosper; *mí-afzáyad*.

آقا *ághá* or *áḳá*, master, a title put before or after name, in degree between Khán & Beg. It is used as we use 'Sir' when an inferior answer a superior, as in the case of a servant to his native master; *bali áḳá*, 'yes sir.' The servants in Persia call their European masters *Sáhib*, Indian fashion.

اقتدار *iḳtidár*, power, authority.

اقربا *aḳrabá*, near relations, kindred.

اکبر *akbar*, greatest; *Alláh-o akbar*, exclamation By Allah, who is greatest!

اکثر *aksar*, the most part.

اگر *agar* or *egar*, if.

اگر چه *agar-chih*, although, still, but; *agar nah*, if not, otherwise, on the other supposition.

ال *al*, the Arabic article prefixed to nouns in phrases borrowed from that language. Before *s* etc. the *l* is assimilated.

الا *illá*, except.

والا *va-illa*, and if not.

الان *al-án*, now, immediately.

البته *albattah*, verily, of a truth, why yes!

التماس کردن or گفتن *iltimás kardan*, or *goftan*, to petition, beg.

الجروح قصاص *al-juráha kasás*, for wounds, retaliation, جروح pl. of جرح wound, from the Koran, chap. v., verse 49.

الحاح *ilháh*, solicitation, importunity.

الحال *alhál*, now, at present.

الحمد لله *alhamd lilláh*, praise be to Allah! *lit.* the praise belongs to Allah!

السن بالسن *as-sinna bis-sinn*, 'a tooth for a tooth, from the Koran, chap. v., verse 49.

العين بالعين *al-aina bil-ain*, 'an eye for an eye,' from the Koran, chap. v., verse 49.

الله *Alláh*, God; *Alláho akbar*! an exclamation of surprise or annoyance, *lit.* Allah is greatest!

آلودن *álúdan*, to stain, to be wet (with tears).

م or ام in either case pron. *am* (short, not *ám*); 1st. per. sing. pres. indic. of the verb 'to be,' I am; or 1st. pers. pron. 'my.'

اما *ammá*, but.

آمادن *ámádan*, to prepare, make ready.

امان *amán*, mercy!

امثال *amsál*, pl. of *misl*, the like; *amsáli shumá*, people like you.

آمد و شد کردن *ámad o shud kardan*, to come and go; *amad o raft dáshtan*, to have intercourse with.

آمدن *ámadan*, to come; *biyá*, *miyáyíd*.

امر *amr*, thing, matter, affair.

امروز *imrúz*, to-day.

امشب *imshab*, to-night.

امنیت *amniyat*, desire, wish of one's heart, tranquility.

امور *umúr*, affairs.

امید *ummíd*, hope.

ان *án*, pronounced *ún*, that, the further, other. In writing often joined on to the noun. Often used in the place of personal pron., *pushti sari-án*, behind his back; *án darb*, the other door; *ún-vakt*, at that time, then, in that case.

انجا *ánjá*, there, generally pronounced *únjá*; *únjá kih*, in the place where.

انجام *anjám*, completion, finishing; *anjám dádan*, to make an end of, finish, to carry out; *anjám giriftan*, to be completed.

انجهة (*az*) *únjahat* (for) that reason, hence.

انداختن *andákhtan*, to throw, spread (a carpet); pres. and imper. written بیانداز *biyandáz*, میاندازد *mí yandázad*.

اندازه *andázah*, size, shape.

اندرون *andarún*, within, inside; the women's apartments, harim.

انشاء الله *ín-shá-lláh* please Allah, *lit.* if Allah please.

انصاف *insáf*, equity, justice.

انصافاً *insáfan*, quite right! all right! *agar insáf bi kunad*, if he act (with) justice.

انکار کردن *inkár kardan*, to deny the truth of a proposition, say No.

انگشت *angusht*, finger; *angusht kardan*, to put (a ring) on the finger.

انگشتر *angushtar*, a finger-ring.

او *ú*, he, she, it, pron. 3rd pers. sing.

آوردن *ávardan*, to bring; imperf. بیار *biyár* or بیاور *biyávar*; *píshi khud ávardan*, to bring into one's service.

اوضاع *ozá*, actions; *ín dígar-chih ozá íst*, what is all this? what state of affairs is this now?

اوقات *okát*, pl. of *vakt*, time; *okát talkhí kashídan*, to pass or suffer bitter times.

اول *avval*, first; *az avval*, from the first (day of).

اولاد *olád*, sons, children.

آهسته *áhistih*, quietly, 'aside.'

اهل *ahl*, people.

آهی *áhí*, a sigh.

ای *ay*! or ایه *ey*! O! (vocative).

آیا *áyá*, interrogative part.? whether or not? is it not? *áyá nabáyad kih*, should it not be that? '*Magar*' is at the present day more usual.

ایام *ayyám*, days.

ایستادن *istádan*, to stand; *ístádah*, standing up.

ایشیك آقاسی *íshík áḳási*, master of the ceremonies, chamberlain; literally, *agha* of the gate.

این (ین) *ín*, this; in writing, occasionally joined on to the following word, and something written without the *alif* دربناب *dar ín báb*, in this matter; *ín o ún*, this (person) and that; *asp-i-ín*, this (man's) horse.

اینجا *injá*, here.

آینده *áyandah*, coming; *haftah-yi áyandah*, next week.

اینهم *ínham*, this also.

ایه *ey!* O! (vocative).

ب

به or بـ *ba* (pronounced *be* like in *bet*,) preposition to, with, in, into, for, by, on, on account of, in accordance with; *ba-khudá*, by God! *Bi*, verbal prefix of the future, also used for the imperative and subjunctive. It is written به before words beginning with و etc.: when prefixed to verbs beginning with ا it may change the ا into ي, or be written بيـ.

با *bá*, with, together with, with or possessed of: is the opposite of *bí*, without. Ex. *bá zahmat*, troublesome; *bí zahmat*, easy.

با اطلاع *bá ittilá*, having information, well informed.

با زحمت *bá-zahmat*, troublesome, ; *bá-zahmat-tár*, more troublesome.

با غرض *bá-gharaz*, with interested motives, hence untrustworthy.

باب *báb* or بابت *bábát*, affair, matter; *dar ín báb*, on this matter; *az bábat-i*, for the sake of.

بابا *bábá*, lit. father, used as a term of endearment; *ay bábám*, O my darling.

باجی *bájí*, my sister, a general term of address to any woman.

باد *bád*, wind.

بادیه *bádiyah*, a pot or jug.

بار *bár*, burden; *kár o bar*, affairs and business.

بارکردن *bár kardan*, to load (a beast of burden).

بارك الله *bárak Alláh*, lit. Allah bless (you)! exclamation of contentment, or entreaty; thank God! for mercy's sake!

باره *bárih*, a time, respect to, regard to; *do bárih*, a second time, again; *dar barih-yi man*, with regard to me.

باری *bárí*, in short, at any rate.

باز *báz*, back, again, still, for, and too, before verbs, etc., implies reiteration, our prefix *re*.

باز خواسته *báz khásteh*, retribution, punishment.

باز کردن *báz kardan*, to open; *dil-am báz bíshavad*, that my heart may be opened, *i.e.* rejoiced.

باز رفتن *báz raftan*, to go away, back.

بازار *bázár* bazaar.

بازو *bázú*, the fore-arm.

بازی *bází*, play, game, performing; used in compounds, etc., *lúti bází*, playing the *lúti*, buffoon.

باش *básh*, باشند *báshand*, etc. imper., etc., of بودن; *goftah báshad*, (some one) may have told.

باشی *báshí*, after a noun denoting an office means chief or head, as *písh-khidmat-báshi*, head body servant.

باطل کردن *bátil kardan*, to make of no avail, to frustrate.

باقلی *bákili*, a kind of bean, said to produce madness or stupidity.

باقی *báḳí*, remaining.

باقی گذاشتن *báḳí guzáshtan*, to allow to remain.

بالا *bálá*, high, top of.

بالاتر *bálá-tar*, higher, more; *bálá-i sari barádaram ávardamash*, I brought him to my brother's (bed) head.

باور کردن *bávar kardan*, to believe; *bávar dáshtan*, to have belief in.

باید *báyad*, it is necessary, you must; generally followed by the sub-

junctive, *báyad bidihíd*, you must give; *Chih báyad kard*, What is to be done?

بایست *báyist* or میبایست *mi-báyist*, it is necessary, it is better, it were better.

بچه *bachah*, child, boy or girl.

بچه مچه *bachah machah*, an Isfahani way of talking (see note, p 100); *bach-ah* or *bachahá*, used in calling a servant, Boy! waiter!

بچه *bi-chih*, with what? why?

بخش کردن *bakhsh kardan*, to make a present, to give in alms.

بخشیدن *bakhshidan*, to give, present, to forgive; *be-bakhshíd*, I beg your pardon, no.

بد *bad*, bad, evil; *badzát*, evil-doer, wicked one; *bad gamán búdan* or *shudan*, to think evil of; *bad nám namudan*, to give a bad name to.

بد رفتاری *bad raftárí*, bad conduct.

بدن *badan*, body.

بر *bar*, prep. on, upon.

برخاستن *bar khástan*, to get up; *bar míkhízam.*

برداشتن *bar dáshtan*, to take up, away, off, to go off with; *bar mídáram.*

برگردانیدن *bar gardánídan*, to alter, cause, turn, to cause to go back, to send away; *bar mígar-dánam*; *zabánatrá bar ma-gardán*, Don't turn your tongue round, do not prevaricate.

برگردیدن *bar gardídan*, to come back, to return, to go back; *bar mígar-dam.*

برگشتن *bar gashtan*, to come back, to turn round; *bar mígardam.*

برابر *barábar*, equal, like—hence weight, bulk of; *sih barábar*, three times (the bulk of something).

برادر *barádar*, brother; *barádari rizá-i*, foster-brother.

برارم *baráram*, provincial for *barádaram*, my brother.

براش *barásh*, for (*az*) *barayash*, for him, or for her.

برای *baráyi*, for the sake of, for; ex. gr., *baráyi anjámi farmáyi shát*, for the carrying out of the commands; *baráyi únkih*, because that, namely that; *baráyi ín kih*, for this reason.

بردن *burdan*, to bear, carry, take, lead (a horse), fetch; *bi-bar mibaríd*.

برف *barf*, snow.

برکت *barakat*, blessing.

برهنه *barahnah*, naked.

بریدن *buridan*, to cut, to run away (vulgarly); *bi-buríd*.

بزرك *buzurg*, great, big, elder; *zani buzurg*, head wife.

بزرگان *buzurgán*, nobles, great men.

بس *bus*, enough.

بسبب *bi-sabab*, because of, by means of.

بستن *bastan*, to bind, tie, to tie on or wear (a sword); *bi-bandíd.*

بسته *basteh*, tied; *dast basteh*, with hands tied manacled.

بسم الله *bism-illáh*, in Allah's name.

بسیار *bisyár*, very much; *bisyár khub*, very good.

بشیر *Bashír*, a man's name, literally the bearer of good tidings.

بعد *baad*, afterwards, then.

بعضی *baazí*, a few, some, sundry, various.

بغل *baghal*, the armpit, bosom, breast; *zíri baghalash*, under his arm; *baghal kardan*, to embrace.

بکجا *bi-kujá*, to what place.

بلا *bilá*, a calamity, evil.

بلکه *balkih*, perhaps, moreover, but.

بلند *buland*, tall, high (with

garments), as we use 'long'; high or loud (voice); *buland shudan*, to rise up (of a thing); *buland kardan*, to raise up.

بلى *bali* yes.

بنا ب *biná bi*, having regard for, with regard to.

بنا كردن or گذاردن *biná kardan* or *guzárdan*, to begin to do.

بنده *bandah*, slave, servant, pl. بندگان; *Ay bandahyi Khudá*, lit. O servant of God! an expression equivalent to, O my good fellow, you man! Every good Moslem is denominated a servant of God: *bandah* takes the place of the first person. pronoun when an inferior speaks, and the verb is still kept in the first person; *bandah míshanásam*, I, your servant, know.

بو *bú*, prov. for *búd*, 'he was.'

بودن *búdan*, to be, exist, stay; *básh*.

به see بـ *bih* or *bi*, written separately; and in this manner, for clearness, before words beginning with ب, ت, etc.

بهانه *bahánah*, pretext, excuse; *bi yík bahánah-i*, on no matter what pretext.

بهتان *buhtán*, lie, calumny.

بهتر *bihtar* or *behtar*, comparative of *beh*, 'good,' a word little used, *khub* being the word in common use; *behtarash ín ast*, the better plan is this.

بهم رسيدن *biham rasídan*, to come together; hence, to be found, used impersonally; *biham mírasad*.

بهمزدن *bihamzadan*, also برهمزدن *bar-hamzadan*, to disturb, upset, frustrate.

بي *bi*, without, or deprived of, prefixed to adjectives, etc., the equivalent of our prefix 'un' or affix 'less;' *bíchárah*, helpless.

بي‌اختيار *bi ikhtiyár*, optionless, without control, unable (to withhold from doing something), hence to be hopelessly (in love with someone).

بي اطلاع *bí ittilá*, ignorant.

بيجا *bi-já*, without (any proper) place, useless.

بيجهت *bi-jahat*, for no reason, for no cause.

بيچاره *bíchárah*, helpless, unfortunate (man); *tifli bíchárah*, poor boy.

بيحرف *bí-harf*, without further talk, doubtless, immediately.

بيحيا *bí-hayá*, shameless (woman).

بيخبر *bí-khabar*, without giving notice, unannounced.

بيخيال *bí-khiyál*, thoughtless, inadvertently, without further thought, without purpose.

بيساخته *bí-sakhtah*, undisguised, plainly.

بيغرض *bí-gharaz*, disinterested, sincere.

بي‌فايده *bí fáidah*, useless, unattainable.

بيمروت *bí-muruwat*, unkind, inhuman (man).

بي واهمه *bí-vahimah*, without regard for, or respect for.

بيان *bayán*, explanation; *bayán shudan*, to be explained.

بيرون *bírún*, outside; *bírúní*, some place outside; *bírún kardan*, to put outside, to banish; *bírún-i kal-ah*, the ramparts and ditch, outworks.

بيست *bíst*, twenty.

بيگ *Beg*, a title (lower than *Áká*) put after the

names of servants and petty officials.

بیگ زاده *Beg zádah,* Beg's son, young noble; the word, though written *Bíg,* is always pronounced short, *Beg.*

بیگانه *bígáneh,* stranger, strange.

پ

پا *pá,* foot, leg; *pá raftan,* to go on foot, to go off; *pá shudan,* to stand up.

پاچه *páchih,* leg, trowser.

پادشاه *pádisháh,* king, monarch.

پارچه *párchih,* cloth, stuff.

پاره *párih,* a piece, a few, certain (words).

پاك كردن *pák kardan,* to clean.

پایدار *pá-idár,* firm foundation, consolidated.

پائیدن *pá-ídan,* to watch; *bipá.*

پائین *pá-ín,* down, down to the foot of anything; *pá-ín andákhtan,* to hang down (the head); *pá-ín ámadan,* to come down.

پختن *pukhtan,* to cook; *bí-paz.*

پدر *pidar* or *pedar,* father; *pidar sukhtah, pidar sag,* a common term of abuse, (O, one whose) father is burnt! O, dog-fathered one!

پر *pur,* full; *pur ashk,* tear-full, full of tears; *pur ḳuwat,* full of strength.

پرده *pardah,* curtain.

پرزور *pur-zúr,* powerful.

پرسیدن *pursídan,* to ask; *bípurs.*

پروردن *parvardan,* to nourish, educate; *namak parvardah,* one nourished by the salt (of so-and-so), *i.e.* a protégé.

پری *Parí,* a woman's name, lit. fairy; *paríkhanum,* the lady *Parí.*

پریدن *parídan,* to fly away;

rang parídan, the colour (of the face) to fly away; to grow pale.

پریشان *paríshán*, put out, upset in body and mind; *paríshání*, agitation.

پس *pas*, then (on the contrary), for, but; *albattih-pas*, verily, for? Before verbs implies reiteration—our prefix *re*; *pas dádan*, to give back; *pas giriftan*, to take back.

پسر *pisar* or *pesar*, son, boy.

پسر برادر *pisari barádar*, nephew.

پسره *pisarih*, wretched little fellow! (in abuse).

پشت *pusht*, back, behind; *pushti sar-ash*, behind his head (as we say, back), after him; *pushti shíshah*, on the back (or outside) of the bottle.

پشیمان *pashímán*, penitent, vexed; *pashímán shudan*, to be vexed.

پق خندیدن *puḳ* or *buḳ khandídan*, to burst out laughing, to giggle.

پلاس *palás*, (a bundle of) cloth stuff, rags.

پنج *panj*, five.

پنجاه *panjáh* fifty.

پنهان *panhán*, concealed; *panhán shudan*, to become (or be) concealed; *panhán kardan*, to hide.

پنیر *panír*, cheese.

پوچ *púch*, absurd, empty; *púch goftan*, to talk nonsense, bosh.

پوشانیدن *púshánídan*, to cause to be covered.

پوشیدن *púshídan*, to wear, put on (a garment), to cover; *chasm púshídan*, to shut the eyes to.

پوشیده *púshídah*, hidden, private.

پول *púl*, money.

پهن *pahn*, breadth, width; *pahn shudan*, to spread out, or flatten out.

پی *pey*, vulgarly, after or to get somebody; *pey-y*

mihtar, (goes) after the groom; *pey-yi bahánah gardídan*, to seek after a pretext; *pey gashtan*, to be wandering about, looking for.

پیا *piyâ*, man, in the dialect of the Lurs and Zends.

پیدا *paidá* or *peydá*, found, appear; *peydá kardan*, *namúdan*, to discover, find.

پیش *písh*, before, in front of; *písh az vakt* before, the time, prematurely; *píshi man ámad*, he came before me, *i e.* he came to me; *písh-ash*, to him; *písh uftádan*, to take precedence, to advance (a person), to take into (one's) service.

پیشخدمت *písh-khidmat*, lit. 'he who serves in the presence,' body servant or waiter, indoor servant of the men's quarter.

پیشکش *písh-kish*, a present (from an inferior to superior), (something) laid before (a person).

پیش لنگ کشیدن *písh leng kashídan*, to trip up (in wrestling), putting the leg forward and throwing the adversary over the head.

ت

ت *at*, 2nd. pers. sing. poss. pron. *sar-at*, thy head. After a long vowel it becomes simply *t*: *zánút*, thy knee.

تا *tá*, till, until, up to, so that, in order that, as long as, while, whereby, lest; *tá yik máhi dígar*, for, or in, another month; *tá key*, till when?

تاجر *tájir*, merchant.

تازه *tázih*, new; *tázih javán*, a youth or maid in his or her first bloom.

تاملی کردن *ta-ammuli kardan*, to be perplexed.

تان *itán*, 2nd. pers. plur. poss. pron. *saritán*, your head.

تاءنی *ta-anní*, hesitation, slowly.

تاوان *táván* or *táwán*, compensation.

تبسم کردن *tabassum kardan*, to smile.

تحیر *tahayyur*, astonishment, stupifaction.

تخت *takht*, a throne.

تخم *tukhm*, seed, egg, offspring; *tukhmi murgh*, hen's egg; *tukhmi khar*, offspring of an ass!

تدارك *tadáruk*, things necessary, requisites.

تدبیر *tadbír*, plan, (mental) arrangement; pl. تدابیر *tadábír*.

تر *tar*, at the end of words the sign of the comparative.

تراق خوردن *tarák khurdan*, to receive a blow, slap, smack.

ترحم کردن *tarahhum kardan*, to pity, spare from pity.

ترس *tars*, fear.

ترساندن or ترسانیدن *tarsánidan* or *tarsándan*, to frighten.

ترسیدن *tarsídan*, to fear, apprehend; *mitarsí*.

ترقی *tarakkí*, raising, improvement, progress, *tarakkí dádan*, to improve (transitive).

ترك *tark*, abandonment, absence of; *tarki adab*, want of politeness.

ترمه *tarmah*, Cashmere.

ترمهٔ *tarmah-í*, of Cashmere (shawl).

تست *túst*, for تو است, (it) is to thee.

تشریف *tashríf*, nobility, excellency; *tashríf ávardan*, to bring your nobility, *i. e.* to come; *tashríf burdan*, to bear your nobility, *i. e.* to go.

تصدق کردن or فرمودن *tasadduk*

kardan or *farmúdan*, to forgive (an offence); the original meaning is to bestow in alms, *i.e.* to forgive a person for Allah's sake, or as alms.

تصديق *tasdík*, verifying.

تصديق نمودن *tasdík namúdan*, to agree with.

تعارف كردن *ta-áruf kurdan* or *dádan*, to make recognition; hence, to present, to give.

تعريف كردن *taaríf kardan*, to praise.

تعظيم كردن or نمودن *taazím kardan* or *namúdam*, to bow, make a reverence.

تغير *taghair*, change (of face), in a rage.

تغيير دادن *taghyír dádan*, to make a change, a difference, to show change, emotion.

تقصير *taksír*, sin, fault; pl. تقصيرات *taksírat*, تقصير كار *taksír kár*, a sinner, one who has committed a fault.

تكان خوردن *takán khurdan*, to be startled, to receive a shock; تكان دادن *tukán dádan*, to give a shake or shock to, to shake off.

تكليف *taklíf*, duty, the right thing to do, what is incumbent.

تلاش كردن *talásh kardan*, to look after, attend to, make effort for.

تلخ *talkh*, bitter, تلخي *talkhí*, bitterness.

تماشا كردن *tamáshá kardan*, to look at the spectacle, to amuse oneself with the sight of.

تمام *tamám*, complete, perfect; *tamám kardan*, to finish, to carry out (an idea).

تمامى *tamámí*, the whole, completeness.

تمثيل *tamsíl*, a play.

تنگ *tang*, narrow; *tang ámadan*, to have but

one cause of action open to one, to get into a fix; *tang shudan*, to become narrowed, *i.e.* to be in a bad way, to be disturbed in mind.

تنها *tanhá*, alone.

تو *tú*, thou; *bi tú chih*, What does it matter to thee?

تو *tú*, inside (a box, etc.), prep.; *az dar tú kardan*, to put (one's head) inside the door, (from without).

توانستن *tavánistan*, to be able, *mítavánid*—used impersonally it is often apocopated; *namítaván goft*, it is not possible to say so and so.

توقع *tavakku*, expectation; *hakki tavakku*, the right of expecting (an office, employment).

تومان *túmán*, gold coin worth now 8*s*., or 10 *kráns* (francs).

تومانی *túmání*, of or belonging to, worth a *túmán*.

تهمت *tuhmat*, calumny.

تهمت بستن *tahmat bastan*, to throw calumny.

تیمور *Tímúr* or *Teymúr*, a man's name.

ث

ثابت *sábit*, confirmation, proof; *sábit kardan*, to support or confirm, (with proof).

ثانیه *sániyah*, second.

ج

جا *já*, place; *kár bi-já rasándan*, to finish up a matter, to bring a thing to such a pass; *bi já ámadan*, to get rest, to be quiet. It is used when we should say 'time'—*dar hamchú já-í*, at a time like this!

جارو کردن *járú kardan*, to clean with a broom.

جان *ján*, life, soul, mind; *ay áká ján*, O master, (who art as my) life! My dearest master!

جاهل *jáhil*, ignorant, silly.

جبه *jubbah*, cloak.

جدائي *jidá-í*, a separation.

جرم *jurm*, crime, fault.

جرئت *jur-at*, intrepidity; *bi chih jur-at*, how dared you? *jur-at kardan*, to dare to do.

جز *juz*, except (in), *juz ta-vílah*, except in the stable.

جستن *jastan*, to spring, jump, *mi-jaham*.

جستن *justan*, to seek out, search, *míjú-yam*.

جلب *jalb*, scheming for acquisition of.

جلد *jald*, quickly, quick.

جلو *jilo*, in front of, before (of place).

جمع *jam*, collected; *jam kardan*, to collect, gather together; *khá-ter jam*, collected in mind, not excited by anger; *akl-atrá bí-sarat jam kun*, collect the wits in your head, *i.e.* consider, reflect a little; *jam-ámadan* or *shudan*, to be collected.

جناب *janáb*, Excellency, a title of respect used to all men of position; *janáb-i-hakím*, Your Excellency, Doctor!

جنگ *jang*, war, fighting, quarrelling.

جو *jo*, barley; used in Persia for feeding horses, as we use oats.

جواب *javáb*, answer; *javáb dádan*, to answer.

جوان *javán*, youth (noun), young man or woman.

جوولاغی *jovalághí*, rascal, rioter (a word not found in the dictionaries, nor in common use—perhaps derived from *juallakí*, hot-headed).

جهة *jihat*, cause; *bi-jihati*, because of, on account of.

جيب *jib*, pocket.

چ

چاپ کردن *cháp kardan*, to print.

چاره *chárih*, help, remedy, course (of conduct); *chârih-yi kár-rá justan*, lit. to seek out a remedy for the matter, to put a spoke in his wheel; *chih chárih báyad kard*, literally what help ought to be made, *i.e.* what should be done to help.

چاق *chák*, fat, well, in good health.

چاه *cháh*, a well; metaph., a snare.

چرا *chirá*, why?

چسپیدن *chaspídan*, to stick to, to cling to, to catch hold of.

چشم *chashm*, eye; *chashm*, short for *bí-chashm* or *bí sar o chashm*, with my head and eye. It is the ordinary reply made by any inferior, *i.e.* I obey, with all my heart.

چکار *chikár*, for *chih kár*, what business?

چکنم *chíkuman*, for *chih kuman*, What can I do?

چند *chand*, several; *chand nafar*, several people, individuals. Interrogatively, How many? *chand daf-ah*, several times.

چندان *chandân*, as much as, as many as, so much, to such an extent.

چندین *chandín*, many; *be-chandín jíhat*, for many reasons.

چنین و چنان *chanín o chanán*, so and such.

چوب *chúb*, wood, stick, rods (for beating).

چوب خوردن *chúb kurdan*, to be beaten.

چوخا *chokhá*, a sort of over-coat or cloak.

چون *chún*, when, because, like.

چونکه *chunkih*, for now, seeing that.

چه *chih*, what? how? *chih zúd*, how soon? *chih tor*, how? in what

manner? *Bi-tú chíh?* What is that to you?

چهار *chahár*, four.

چهارم *chahárum*, the fourth.

چی *chí*, vulgarly for *chíz*, thing; *chih chí*, what?

چیز *chíz*, a thing; *chih chíz*, what thing? what?

چیست *chíst*, for *chih ast*, what is it?

ح

حاجی *háji*, Pilgrim, a title of honour before the names of all those who have made the pilgrimage to the Holy Cities. Merchants are mostly *hájí*, though their visitation to the shrines may have been prompted more by commerce than religion.

حاذق *házik*, skilful, expert.

حاضر *házir*, ready; *házir shudan* or *hastan*, to be ready; *házir kardan*, to make ready, prepare.

حاضرین *házirín*, those present.

حافظ *háfiz*, a keeper, preserver; *Khudá háfiz*, God be your preserver, *i.e.* Good bye.

حاکم *hákim*, governor.

حال or حالا *hál* or *hálá*, now; *dar in hál*, at this moment; *bihar hál*, in every, any case; *hál ámadan*, to come to himself, to his senses.

حالت *hálat*, condition, state of mind and body; *hálati*, a (bad) state of things.

حالی کردن *háli kardan*, to make present to another's mind, to make him understand (his duty, etc., lit. cause his condition to be so and so).

حبیب *Habíb*, a man's name, lit. the friend (of Allah).

حد *hadd*, limit, cause of urgency; *chih hadd*

dáram, what business have I? how can I? etc.

حرام *harám*, unlawful; *bi harámí*, with unlawfulness, *i.e.* unlawful, malignant; *harám búdan*, to be unlawful (to a person), hence not to be to their benefit or use; *harám kardan*, to make unlawful, hence to render impossible, unattainable.

حرامزاده *harámzádah*, common term of abuse, base-born, born illicitly.

حرف *harf*, word; *bi harfi ú níst*, it is not at his word that, etc.; *harf hamún ast kih goftam*, my word (intention) is even as I have already said; *harf zadan*, to speak.

حرکت *harakat*, movement; *harakat kardan, dádan*, to make a movement, to move, set out, to move about.

حرمت *hurmat*, reputation, honour.

حرمخانه *haram-kháneh*, same as *andarún*, harem.

حس *hess*, sense, feelings.

حسابي *hisábí*, (well) reckoned to be relied on, all very well.

حسودی *hasúdí*, envy.

حضار *huzzár* (pl. of *házir*), those present, the equivalent of *házirín*.

حضرات *hazarát*, personages (great people).

حضور *huzúr*, presence (of a great man); *huzúri khán* (*dar* omitted), in the presence of the *Khán*.

حق *hakk*, right, truth; *dar hakki-man*, with regard to me.

حقيقة *hakíkat*, truth; *dar hakíkat*, in truth, in fact.

حکم *hukm*, command, ordinance, governing; *hukm dádan*, to govern.

حكماً *hukman*, immediately, without further orders.

حكما *hukama*, pl. of حكيم, doctors.

حكمرانى *hukmrání*, rule, government; *hukmrání kardan*, to govern.

حكومت *hukúmat*, act of ruling, power.

حكيم *hakím*, a doctor, physician.

حكيمه *hakímeh*, prov. for *hakím ast.*

حمام *hammám*, hot bath, "Turkish bath."

حوصله *hosilih*, (a bird's) crop, mind, senses; *hosilih kardan*, to have patience, tò contain oneself.

حيا *hayyá*, shame, modesty.

حيات *hayát*, life; *má dáma-l hayát*, for the length of your life, till your life's end.

حياط *hayát*, the courtyard (inside a house).

حيدر *Haidar* or *Heydar*, a man's name, lit. Lion (of Allah): it was one of Alí's names, and hence is very common in Persia.

حيز *hiz*, a catamite; *hízí kardan*, to commit sodomy.

حيف *haif* or *heyf*, alas! (it is a) pity! *heyf nabáshad*, may it not be a pity (to do so)! it is a shame!

حيله *hílih*, artifice, ruse; *hílih bázi*, playing tricks, immoralities.

خ

خاطر *khátir*, mind, heart, life, sake of; *bi khâtiri Khudá* by God's heart! for God's sake! *bi khátiri án*, for the sake of that, in this idea, by reason of; *khátir jam*, quiet in mind, collected, with assurance, the contrary of disturbed; *khátir-at jam báshad*, let your mind be easy; *khátir-khúbi*, good heartedness; *bi*

khátir khúbi-há yi pidaram, for the sake of my father's kind heartedness or kindnesses.

خاك *khák*, earth, dust; *khák uftádan*, to fall on the ground or in the dust.

خالی *khálí*, empty; *khálí uftádan*, to fall empty, to happen to be empty.

خام *khám*, raw, inexperienced, premature; hence, silly, stupid.

خان *khán*, a title placed after the name; formerly only given to those who exercised independent authority, hence chief. In the present day it is affected by every official and private gentleman.

خانم *khánum*, a female title put after the name, equivalent to Lady, the feminine of *khán*.

خانواده *khánivádah*, household.

خانه *khánih*, or *khánah*, house; the plural is sometimes written خانها; *khánih níst*, he is not at home.

خانی *khání*, the office of *khán*.

خبر *khabar*, news, information; *khabar dáshtan*, to be informed, to know about; *khabar dár kardan*, or *khabar kardan*, to inform.

خبردار *khabar-dár*, one having information.

خجالت *khijálat*, shame; *khijálat kashídan*, to have shame for, be ashamed of.

خدا *khudá*, God.

خدا یا *khudá yá*, Oh! God; *khudá bad nadihad*, May God not have caused any evil (to you)!

خداوند *khudávand*, the Lord (God).

خدمت *khidmat*, a service; *khidmat kardan*, to

serve; *khidmati khán*, to the service of the Khán, a polite way of saying 'to the presence of the *Khán*'; *khidmati shumá*, regarding you, as concerns you, to you.

خر *khar*, ass, donkey.

خراب *kharáb* ruined; *ín otaḳ kharáb shudah*, as we should say 'this infernal room,' literally which is ruined.

خرج *kharj*, expenditure; *kharj kardan*, to expend, pay.

خریدن *kharídan*, to buy; *ján kharídan*, to buy or save (some one's) life; *bi khar*.

خزر *khazar*, the name of a tribe; *Daryái Khazar*, Caspian Sea.

خسیسی *khasísí*, miserliness, meanness.

خشمناك *khishmnák*, furious, angry.

خصوص *khusús*, particularly; *dar-ín-khusús*, concerning this, in this particular.

خصوصاً *khusúsan*, especially.

خطر *khatar*, danger, peril, a disagreeable occurrence, trouble.

خفه کردن *khafih kardan*, to strangle; *khafih sho*, be strangled! shut up!

خلاص *khalás*, free; *khalás shudan*, to be set free, relieved; *khalásí*, freeing, setting at liberty.

خلاف *khiláf*, opposition, contrary to; *khiláf kardan*, to go contrary to; *khiláf arz kardan*, to misrepresent, falsify, to speak inexactly.

خلع کردن *khal kardan*, to depose, to set aside from.

خلعت *khal-at*, an ornamental coat, a dress of honour.

خلفاء *khulafá*, the Caliphs.

خلق *khulḳ*, nature, manner, temper.

خم شدن *kham shudan*, to become bent, to stoop down.

خنجر *khanjar*, dagger.

خندان *khandán*, laughing; *khandán shudan*, to begin to laugh.

خنديدن *khandídan*, to laugh.

خنده *khandeh*, a laugh, laughing.

خواجه *khájih*, meaning originally 'gentleman', but in modern Persian the general designation for a eunuch, the chamberlain of the women's apartments.

خلوت *khalvat*, private; *ahl-i khalvat*, those who are intimate private friends and servants.

خوار or خور *khár* or *khur*, in comp. one who eats or receives something.

خواستن *khástan*, to want or wish for: *indicates the future*, to will; *míkhástí*, thou shouldst, ought, etc.; *míkháhad bar gardad*, she is about to retire.

خواهر *kháhar*, sister; *khá-harzan*, sister-in-law.

خوب *khub* (pronounced short), good; *khaili khub*, very good! well! *khub shud*, it was (is) well.

خود *khud*(pronounced short) self (of all persons), which person it may be is known from the subsequent verb—see Introd. p. xxxii.; *man khudrá míkusham*, I will kill myself; *khud* sometimes precedes, for emphasis; *khud-i-Vazír ham*, the Vazír *himself* too.

خود داری *khud dári*, self-restraint; *khud dári kardan*, to restrain one self, to preserve self-control.

خوراك *khurák*, food, victuals.

خوراكى *khuráki*, for food.

خورانـدن *khurándan*, to give or cause to eat.

خورد شــدن *khúrd shudan*, to get scratched, hurt.

خوردن *khurdan*, to eat, to experience or suffer (used as an auxiliary verb), to hit, to suit, to affect; *bi chashm khurd*, hit the eye; *bi kári man na mi khurad*, does not do my business; *gham khurdan*, to sorrow; *bi kár khurdan*, *bi kár ámadan*, to take care of.

خوش *khush* (short), well, pleasantly; *khusham ámad*, I was pleased; *khushash ámad*, it pleased her: *khush ámadan* is used impersonally.

خوشگـذرانی *khush-guzarání*, something that passes the time pleasantly, pleasure.

خوشگل *khushgil*, pretty, good-looking.

خون *khún*, blood; *khún giriftan*, to bleed (a patient).

خيال *khiyál*, thought, idea, intention; *az khiyál uftádan*, to give up an idea; *khiyál kardan*, to think, imagine; *bí khiyálat mírasad*, do you fancy, imagine? also *khiyálam mírasid*, I imagined.

خيلی *khaili*, very, much, often; *khaili vaḳt ast*, a long time ago, for or during a long space of time.

خير *kheyr* or *khair*, good, well-being, (one's own) interests, no, not.

د

داخل شدن *dákhil shudan*, to enter.

داد *dád*, (crying for) justice —hence, crying out; *dád zadan* or *dad kashídan*, to shout out.

دادن *dádan*, to give; *Bi-diham farámúsh am shud*, I allow it was my forgetfulness, *i.e.* I forgot. The imperative *dih*, 'give,' is often used as an exclamation; the French *Va*! Well then!—*Dádan* is often coupled to another verb (which is put in the subjunctive), thus, *bidihí bidúzand*, give (it) that they may sew (it), *i.e.* give it to be sewn, or have it sewn. *Bi-dahad bi-kushand*, that he may have him killed.

داشتن *dáshtan*, to have, to have existence, to be. *Dáríd.*

دالان *dálán*, passage (outside a room).

دانستن *dánistan*, to know, to take for, consider as; *bidán-há*, know now!

دانه *dánih*, piece, bit, used redundantly after numerals; *bíst o chihár dánihyi dúkmah*, twenty-four buttons.

دچر شدن or بودن *dochár shudan* or *búdan*, to come in contact with, to experience, to be entangled in.

دختر *dukhtar*, daughter, girl.

دخل *dakhl*, entrance, occupancy—hence affair, business of; *Bi man chih dakhl dárad*, What has it to do with me?

دخیل کردن *dakhíl kardan*, to give the interference in, to give administration over.

در *dar* (generally synonymous with *darb*), gate, door.

درخانه *dar khánih* or *dari khánih*, the gate or court where justice is administered; *dar bi dar uftádan* or *shudan*, to become a wanderer, vagrant.

در *dar*, in, into, on, upon, for, by, because of; *dar sari misli tú*, through the action (head) of such an one as you; *dar zír*, underneath=*zír; dar aíd*, at the time of the feast; *dar raftan*, to go off, to get away from; *dar mándan*, to be helpless; *dar mándah*, helpless, impotent, perforce, obliged to do so and so.

دراز *diráz*, long; *diráz kardan*, to stretch out, to extend, to point (a pistol at).

درب *darb*, door, gate or big door; *darbi khánih* (the same as *darikhánih*), the gate-house.

در بار *dar-bár*, the court (of a prince).

درجه *darajah*, rank, degree.

درد *dard*, pain; *dardi sar*, head-ache; *dar kardan*, to hurt (neuter verb)

درست *durust*, prepared, ready, properly; *durust kardan*, to make ready, to prepare, to frame, to invent, to set to rights, to rectify; *durust kár*, one who does right, righteous.

درستی *durustí*, righteousness.

دروازه *darvázah*, the big gate of a house or city.

دروغ *durúgh*, a lie; *durúgh goftan*, to tell a lie; *durúgh gú-í*, telling lies, lying.

درویش *darvísh*, poor man, religious mendicant.

دریا *daryá*, sea; *Daryáyí Khazar*, Caspian Sea.

دزد *duzd*, a thief.

دزدی *duzdí*, thef t.

دست *dast*, hand, arm; *do dastí*, with both hands; *dast ávardan*, to bring to hand, to get into communication with; *az dast dádan*, to let go from

the hand, be quit of; *dast páchih shudan*, to be taken unawares, to be at a loss what to do; *dast bar dáshtan*, to restrain the hand from, to refrain from; *dast burdan*, to stretch out the hand; *dast be kár shudan*, to set to work at, to attend to; *dast dirází kardan*, to stretch out the hand for oppression, to oppress; *dasti ham giriftan*, to grasp one another's arms (in wrestling); *dast bi shâl*, shawl in hand; *dast bi gardan*, with arm round the neck, embracing; *dast bi-sínah kardan*, to cross the arms over the chest, as a servant does in bowing.

دستور *dastúr*, custom, usage.

دستور العمل دادن *dastur ul amal dádan*, to give instructions.

دسته *dasteh*, a handful, handle (of a dagger).

دعا *du-á*, prayers, a charm (written); *du-á giriftan*, to get a charm for so and such purpose.

دعوا *daavá* or *daa-wá*, plaint, claim.

دفعه *daf-ah*, a time; *chand daf-ah*, how often? *do daf-ah*, twice.

دقيقه *daḳíḳah*, a minute; *daḳíḳahí na guzashtah*, a moment had not passed when.

دكمه the same as دوكمه, q.v.

دل *dil*, heart, mind; hence attention; *dilitán bá man báshad*, listen to me; *dil bi-já ámadan*, to get peace of mind.

دلبستگی *dil-bastagí*, lit. heart-bound, *i.e.* the condition of being in love.

دليل *dalíl*, proof.

دم *dam*, before, in front of, at; *dami dar*, before the door; *dami subh*,

at dawn; *tá dami abrú*, to just (above) the eyebrow.

دماغ *dimágh*, the nose.

دنيا *dunyá*, world.

دو *do*, two.

دو باره *do-bárih*, twice, for the second time; *do dastí*, with both (her) hands.

دوختن *dúkhtan*, to sew, or as we say, make (a coat); *dúkhtah*, the thing sewed, a garment; *chishm dúkhtan*, to fix the eye on. *Dúzad.*

دور *dor*, around, round; *dúr*, far; *dúr o diráz*, far and above, far-fetched, further and other, ultimate.

دوست *dúst*, friend; *dúst dáshtan*, to hold as a friend, to be in love with.

دوكمه *dúkmah*, button.

دولت *dolat*, state, fortune, prosperity.

دوم *doyyum*, second.

دويدن *davídan*, to run, to gallop.

ده برو *dih-biro* (from *dádan*), go! be off! go to! (the French, *Va!*)

دهليز *dahlíz*, passage outside, or portico.

دهن *dahan*, month.

دهور *dahúr*, ages, times; pl. of *dahr*.

ديدن *dídan*, to see, to look; often used like the French *Voyons! Bi-gú bi-bínam*, Say, let me see! what is it? Come now!

ديده *dídah*, eye.

ديگر *dígar*, other, (any) more; when beginning a sentence—and again, any longer, further, why! (used pleonastically); *dígar pá-íntar*, further down; *dígar az*, other than, more than.

ديوار *dívár*, wall.

ديوان *dívân*, divan, the sitting (of the court); *dívân khánih*, presence chamber,—hence, palace; *dívân kardan*, to judge (a case).

ديوانه *dívánah*, mad.

ذ

ذات *zát*, (person) possessed of; *bad zát*, bad woman; lit. one possessed of evil.

ذهن *zihn*, genius, mind, mental capacity.

ر

راست *rást*, true, right (opp. of left); *rást-ast*, it is true! *rást-ashrá bigú*, tell the truth about it; *rástí*, truly! is that true?

راستکار *rást-kár*, good doer, pious man.

راستگو *rást-gú*, truth-teller.

راضی *rází*, (a) contented (man).

راه *ráh*, road, way; *ráh uftádan*, to set out; *dar ráhi ú*, for his (or her) sake; *ráh burdan*, to manage; *ráh raftan*, to go, to walk.

رتبه *rutbah*, rank, degree, position.

رجوع کردن *rujú kardan*, to consign, to refer to, to commit to (your) charge.

رحم کردن *rahm kardan*, to have pity on.

رخت *rakht*, clothes.

رد *rad*, repulsion; *rad dádan*, to repulse, to send away; *rad shudan*, to go off, away; *rad kardan*, to send away.

رسانیدن *rasánídan*, to cause to arrive, to betake (oneself to), to vouchsafe to grant.

رستگار فرمودن or نمودن *rastigár farmúdan* or *namúdan*, to liberate, set free.

رسول *Rasúl*, the Prophet (Mahomet).

رسیدگی *rasídagí*, maturity; *rasídagí namúdan*, to attend to, take care of.

رسیدن *rasídan*, to arrive, reach, to get; *bi-dád-am bi-ras*, arrive for my justice, *i.e.* give me justice.

رشت *Rasht*, Rasht, the principal port and commercial centre of the S.E. Caspian provinces.

رشتی *Rashtí*, of Rasht.

رشوه خواری *rushvih-khárí*, lit., bribery-eating; corrupt, corruptible.

رضا *Reza*, a man's name, meaning literally 'acquiescent.' It is the name of the eighth Imám, whose tomb at Mash-hed is the most frequented sanctuary in Persia.

رضاع *rizá*, foster-brother; *barádari rizá-í*, (the adj. formed from the above). The emphasis is on the last syllable

رضایت *rizáyat*, consent, free-will.

رعایا *ru-áyá*, subjects; pl. of *ra-íyat.*

رعنا *raaná*, beautiful, good looking.

رعیت *ra-íyat*, subjects, people.

رفتاری *raftárí*, way of conduct.

رفتن *raftan*, to go; *bero.*

رفیق *rafík*, companion, lover.

رنجیدن *ranjídan*, to be angry with (*az*); to be vexed.

رنگ *rang*, colour; *rangí rú parídan*, to become pale in the face.

رو *rú*, face, surface; *píshi rú-yi ú*, before his face, before him; *chashm rú-yi ham guzáshtan*, to let one's eyes come together, to shut one's eyes to; *rú bi rú*, face to face; *rú-yi takht*, on a throne; *rú dádan*, to show face, to come

to pass, to bring about; *rú-yi pá-yash uftádan*, to fall at the feet of; *az rú-yi ḳá-idah*, according to rule, law, lawfully, properly; *birúyi mardum*, before, in the presence of the people; *rú bitarafi otáḳ*, with face towards (this) room; *rú bi taraḳḳi guzárdan*, to tend towards improvement; *rú kardan*, to turn towards.

رو واز *ru-vaz*, with the face bare, unveiled.

روا *ravá*, allowable, right, fitting.

روانه کردن *ravánah kardan* to set going, to send, to dispatch.

رود *rúd*, or رود خانه *rúd khánih*, river, river-bed. (The latter word is used in the general sense of river.)

روز *rúz*, day; *rúzi roshan*, by light of day, in broad daylight; *bi-rúz kardan*, to set in the light of day, to be manifested, committed in light of day.

روزگار *rúzigár*, daily life, life, occupation.

روزه *rúzih*, fast, daily bread.

روشن *roshan*, light, bright.

رویدادن *rú-i-dádan*, to come to pass. Same as *rú dádan*.

ریاست *riyásat*, the headship, command, government.

ریختن *ríkhtan*, to pour, scatter, spill; *bi-rízíd*.

ریخته *ríkhteh*, (what is) spilled; the mess made by spilling anything.

ریز ریز کردن *ríz-ríz kardan*, to tear in pieces; *zabán rízí*, (pouring out of the tongue), chattering.

ریش *rísh*, the beard.

ز

زانو *zánú*, the knee; *zanúm*, my knee.

زبان *zabán*, tongue, language; *zabán-rízí*, chattering.

زحمت *zahmat*, disquietude, annoyance, trouble.

زدن *zadan*, to beat, to throw (oneself), used as an auxiliary, like *kardan*, etc., to fire (a pistol); *bi-zan*.

زرگر *zargar*, goldsmith.

زری *zarí*, cloth or silk wrought with gold, brocade.

زفاف *zafáf*, matrimonial consummation, hence marriage, bridal.

زقوم *zaḳḳúm*, thorns.

زمین *zamín*, ground, earth; *zamín zadan*, to throw to the ground.

زن *zan*, woman, wife.

زنده *zindah*, alive.

زنکه *zanikih*, miserable little woman, like *mardikih*.

زود *zúd*, quick, quickly.

زودی *zúdí*, quickness, celerity, quickly.

زور *zúr*, strength, oppression, effort; *zúr zadan*, to hit hard; *az zúr*, from the violence (of my effort.)

زهر *zahr*, poison, venom.

زیاد *ziyád*, much, too much.

زیادتر *ziyádtar*, more.

زیاده *ziyádah*, any more.

زیادتی *ziyádatí*, excess; *az ziyádatí-yi ghussih*, from the excess of (her) anxiety.

زیبا *Zíbá*, a woman's name, lit. 'adorned.'

زیبندگی *zíbandagí*, adornment.

زیر or در زیر *zír* or *dar zír*, underneath; *zíri lab*, under (her) breath, or, lit. 'lip.'

زیرا or زیرا که *zírá* or *zírá-kih*, for, because, seeing that.

زین *zín*, saddle; *zín kardan*, to saddle.

س

سابق *sábiḳ*, former, formerly.

ساختن *sákhtan*, to make, arrange, to attend to (a matter); *píshí khud sákhtan*, to invent oneself, to make up in one's own head; *bi-sázíd*.

ساخته *sákhtah*, a made-up thing or matter.

ساعت *sá-at*, hour.

ساکن *sákin*, inhabitant, inhabiting, dwelling in.

سال *sál*, year.

سالگی *sálagi*, aged, in years; *panjáh sálagí*, being fifty years old.

ساله *sálih*, years old; *do sálih*, two years old.

سایرین *sá-yirín*, the rest, those remaining.

سبحان الله *subhán Alláh*, Gracious Allah! excl. of astonishment.

سپردن *sipurdan*, to consign, to give over to the care of; *bi sipáram*.

ست *ast*, at the end of a word, for است, 'is'; *ín tilá-st*, this is gold.

سخت *sakht*, vehement, hard, harsh.

سر *sar*, head; *sar farúd ávardan*, to bow the head; *sar-at bi-gardam*, May I turn around thy head (to protect thee)—used in the same sense as "May I be thy sacrifice," *ḳurbánat shavam*, q.v., *bi sari man bifiristí*, and you set her at me; *sar zadah*, suddenly, unawares; *sar zadah búdan*, to be attributed to, to have arisen from; *sari ḳoli khud ístádan*, to keep to one's word; *az ún sar*, from that direction; *sar pâ-ín andákhtan*, to hang down the head; *sar barahnah*, bare-headed, *i.e.* unveiled; *sar i rakht*, on the coat—dress. *Sar-i-khud*, (my)self.

سر *sirr*, secret.

سراغ کردن *sirágh kardan*, to inquire, to track, get clue of.

سرد *sard*, cold.

سرکار *sarkar*, Your Highness, or Your Excellency—used for 'you' by inferiors; *sarkári shumá.*

سرگذشت *sar-guzasht*, transaction, event, story; lit. 'what has passed over the head.'

سزا *sizá*, punishment, retribution; *bi sizásh rasíd*, he has got his punishment.

سزاوار *sizá-vár*, worthy, fitting, suitable for.

سفره *sufrah*, the cloth on which the dinner is put (on the ground).

سگ *sag*, dog.

سلامت *salámat*, good fortune, peace; *sar-at salámat*! Good fortune on your head! (salutation).

سلطان *Sultán*, Sultan.

سلف *salaf*, preceding, former times.

سليطه *salítah*, a brawling woman, a strumpet.

سليم *Salím*, a man's name, meaning lit. 'affable.'

سمت *samt*, direction, way.

سمنو *samanú*, a kind of sweet dish, porridge, made of sprouted wheat.

سن *sinn*, (advanced) age, period of life.

سنگ *sang*, a stone.

سوار شدن, *savvár* or *sowwár shudan*, to become a horseman, *i. e.*, to mount (a horse), or get on board (a boat), embark.

سوختن *súkhtan*, to burn, set fire to; *bi-súz.*

سوغات or سوقات, *sokát*, present, remembrance; *sokát firistádan*, to send as a present.

سوگلی *soguli*, favourite, beloved.

سه *sih*, three.

سیاحت *siyáhat*, a promenade, a walk, ride, or row in a boat for enjoyment.

سیاه *siyáh*, black; *siyáh shudan*, to become black, to be overcast, afflicted.

سیر *sír*, satisfied, not hungry, surfeited.

سیر کردن *seyr kardan*, to make a march, to go for a promenade, said also for going in a boat.

سیم *seyyum*, third.

سینه *sínáh*, breast, bosom.

ش

ش *ash*, affixed personal and possessive pronoun, third person—his, her, its. After a long vowel it loses its own vowel—*míshanásísh*, Do you know him?

شاط وشوط *shát o shút*, jabber and talk.

شال *shál*, shawl, waistband, hence a long rope-like piece of cloth.

شام *shám*, dinner, evening meal.

شان *shán*, rank, dignity; also affixed personal and possessive pronoun, third pers. pl.—*kitábi shán*, their books.

شاید *sháyad*, may be.

شایسته *sháyistih*, suitable, fit.

شب *shab*, night.

شبهه *shubheh*, doubt, suspicion; correctly, *shubheh*; vulgarly, *shuhbeh*.

شخص *shakhs*, person, individual (note, do not pronounce it *shax*).

شدت *shiddat*, vehemence, violence; *az shiddati paríshání*, from, by reason of, in, a violent temper; *bi shiddat*, extremely, violently.

شدن *shudan*, to become, to happen, to go. It is used colloquially in the sense of to be possible, to be done, *e.g.* *namishavad*, is it not possible? *shud*, is it done? *chih shud*, what has happened? *dar bi dar shudan*, to become a wanderer, or go wandering; *nazdíktar shudíd*, you came nearer. It is the auxiliary verb for the passive voice: example, *jam kardan*, to collect; *jam shudan*, to be collected; *hamchú shudah ast*, it has so happened, come to pass, that, etc. *Sho.*

شدید *shadíd*, heavy, dire.

شرط کردن *shart kardan*, to make a stipulation, to promise.

شرع *shaar*, the law (written), equity, ordinance. It should be pronounced *shar'*, but to distinguish it from *sharh* 'commentary,' the vulgar pronunciation has come to be as above.

شروع کردن *shurú kardan*, to begin, commence.

شصت *shast*, sixty.

شش *shesh* or *shish*, six.

شعله *Sholih*, a woman's name, lit. 'flame.'

شغل *shughl*, the office, business.

شك *shak*, doubt.

شکر *shukr*, thanks (to God only).

شکم *shakam*, stomach, belly.

شما *shumá*, you; *shumá-há*, used colloquially, 'all of you,' by way of emphasis.

شناختن *shinákhtan*, to know; *míshanásíd.*

شناسانیدن *shanásánídan*, to cause to know about—hence, to tell about.

شنیدن *shanídan*, to hear; *bishino míshanavím.*

شور *shor*, counsel, *shor kardan*, to take counsel.

شوط *shút*, see *shát*, chattering (the words are onomato-poetic).

شوق *shok*, desire, longing, curiosity.

شوهر *shohar*, husband.

شهر *shahr*, city, town.

شهرت *shuhrat*, report, to tell; *shuhrat dádan.*

شير *shír*, a lion.

شيشه *shíshah*, glass (bottle).

شيون *shívan*, lamentation.

سيون كن *shívan kun*, lamenting, making lamentation.

ص

صاحب *sáhib*, the possessor of, the author of, originator of; perpetrator of (an act).

صالح *Sálih*, a man's name, lit. 'pious or honest.'

صبح *subh*, dawn.

صحبت *suhbat*, company, society, conversation; *suhbat shud*, the conversation was (about); *suhbat kardan*, to converse.

صد *sad*, hundred.

صدا *sidá*, noise, voice; *sidá kardan*, to call for, or to somebody.

صدر *sadr*, before, in the first seat of, in the place of honour.

صرافت *sirâfat* or *saráfat*, notion, idea, turn of thought; *saráfat andákhtan*, to get out of a person's mind.

صرف كردن *sarf kardan*, to spend.

صف *saf*, a row, line (of men); *saf kashídan*, to draw up in line.

صمد *Samad*, a man's name, meaning lit. 'Lord,' 'Eternal.'

صورت *súrat*, figure, condition, way, form, matter; *be har súrat*, any way; *dar ín súrat*, in this way, on this account.

ض

ضبط *zabt*, confiscation.

ضرب خوردن *zarb khurdan*, to get a strain.

ضعيفه *za-ífeh*, woman.

ط

طالار *tálár*, presence chamber, which is built on a higher level, and is more lofty than the rest of the palace.

طايفه *tá-ífah*, tribe, class (of people).

طبيعت *tabí-at*, temperament, nature.

طبيعى *tabí-í*, natural, physical.

طبانچه *tupánchih*, a pistol.

طرف *taraf*, direction, side; *az do taraf*, on both sides;

ún-taraftar, on the further side.

طفره زدن *tafrih zadan*, to make a pretence, to evade, put off.

طفل *tifl*, child, boy.

طلا *tilá*, gold.

طمع كارى *tama-kárí*, covetous.

طناف *tanáf*, rope.

طور *tor*, way, manner; *chih tor*, in what way? how? *bi torí* or *bi yik torí*, in some way.

طوطى *túti*, a parrot.

طول *túl*, length; *túl kashídan*, to draw to length, to be too long, to be wearisome; *túlí nadárad*, it is not long.

طويله *tavílah*, stable.

ظ

ظالم *zálim*, tyrant, oppressor.

ظرف *zarf*, vessel, pot.

ع

عادت *ádat*, habit, custom; *ádati tabí-í*, by natural habit; *ádat kardan* or *dáshtan*, to be in the habit of (*bi-*).

عادي *ádí*, transgressing, transgression; *adí-i tabí-at*, addicted, accustomed, by bad habit or nature.

عارض *áriz*, عارضین *arízín* (the Arabic plural of same), petitioner.

عاشق *áshik*, lover, in love with.

عالم *álam*, the world, earth, universe.

عبرت *ibrat*, a warning, example.

عجب *ajab*, wonderful, extraordinary, curiously.

عجیب *ajíb*, wonderful, surprising.

عدالت *idálat*, justice.

عرض *arz*, a petition, complaint; *arz kardan*, to make a petition, polite form for 'to say,' used by inferiors or equals.

عروسی *arúsí*, bridal, wedding; *arúsí kardan*, to make the espousals, perform the wedding.

عزت *izzat*, honour, respect.

عزیز *Azíz*, a man's name; lit. dear, cherished; *azízi man*, dear man! my good friend!

عشق *ishk*, love; *ishk bází kardan*, to make love, to amuse (oneself) with making love.

عظیم *azím*, great, mighty.

عظیم الشان *azím ush-shán*, of mighty renown.

عقب *akab*, behind; *akab kardan*, to make after (a person), to run after; *akab kashídan*, to draw back.

عقل *akl*, mind, understanding, intellect; *hích aklam na-rasíd*, it did not come to my mind.

عکس *aks*, the reflection, the opposite (of a thing), the contrary of, reverse.

علی *ala*, Arabic preposition, upon, on.

علی الحساب *alal-hisáb*, in fact, in truth, at any rate.

علی الخصوص *alal-khusús*, par-

ticularly (as), more especially seeing that.

عمارت *imárat*, building, palace.

عمال *ummál*, officials, functionaries.

عمداً *amdan*, purposely.

عمر *umr*, life.

عمل *aml*, deed, action, work, employment; *aml kardan*, to do, act, to perform.

عمو *ammú*, paternal uncle; *khán-ammut*, thy uncle, the khán.

عموم *ummúm*, community, majority, all.

عوض *ivaz*, change, recompense.

عهده *uhdeh*, promise, trust; *uhdeh giriftan*, to have given a promise.

عیال *ayal*, family, the polite way of indicating a man's wife.

عیب *aib* or *eyb*, fault; *eyb dáshtan*, to matter, be of consequence.

عید *íd* (more correctly), *eyd* (vul.), feast, festival; *ídi máhi rúzah*, the feast of the month of fasting, *i.e.* the last day of Ramazán, when they break the fast, and everybody feasts.

عیش *eysh*, delight, pleasure; *eysh o núsh*, delight (and drinking.)

غ

غلیر or غربیل, غربال *gharbál*, *gharbíl*, or *ghalbír*, sieve, as used in the stable for cleaning barley: *l* and *r* are frequently interchanged in vulgarisms.

غرض *gharaz*, purpose, design, intention.

غرق شدن *ghárk shudan*, to founder (in the sea), to be drowned.

غریب *gharíb*, strange.

غریبه *gharíbah*, rare, precious; *chízí gharíbah-í*, some particular rarety.

غزنوی *ghaznaví*, a native of Ghuznih.

غصه *ghussih*, anger, anguish, lit. 'suffocation.'

غفلتاً *ghiflatan*, by negligence, by not looking.

غلام *ghulám*, lit. 'boy,' in modern Persian meaning riding servant, guard, mounted messenger, courier.

غلبیر *ghalbír*, sieve, same as *gharbíl*, q.v.

غلط *ghalat*, fault, error; *ghalat kardan*, to commit a fault.

غم *gham*, sorrow; *gham khurdan*, to sorrow, fret.

غنی *ghaní*, rich man.

غیر *gheyr* or *ghair*, other, contrary; *gheyr az in*, other than this, the contrary of this; *gheyri-káfí*, incompetent; *gheyri nokar*, non-officials, ordinary subjects.

غیرت *gheyrat*, emulation.

غیظ *gheyz*, anger, rage; *bi gheyz ámadeh*, got into a rage, in a state of rage.

ف

فارغبال *fárigh-bál*, easy in mind, comfortable.

فاسق *fásiḳ*, a paramour; *fásiḳ giriftan*, to get a lover.

فاش کردن *fásh kardan*, to divulge (a secret).

فال *fál*, omen, etc.

فالگیر *fál-gír*, a soothsayer, charm-monger, fortune-teller.

فایده *fá-idah*, use; *chih fá-idah*, what (was) the use?

فحش *fuhsh*, abuse, bad language; *fuhsh dádan*, to abuse (a person).

فراست *firásat*, sagacity.

فراش *farrásh*, carpet spreader, general servant, executioner. See note 2, on p. 87.

فراموش *farámúsh*, forgetfulness; *farámúsh-am shud*, it was my forgetfulness, I forgot.

فراموشیدن *farámúshídan*, or فراموش کردن *farámúsh kardan*, to forget.

فردا *fardá*, to-morrow.

فرزند *farzand*, son, child.

فرستادن *firistádan*, to send.

فرش *farsh*, carpet; *farsh andákhtan*, to spread a carpet.

فرصت *fursat*, leisure, opportunity; *fursat kardan*, to get an opportunity.

فرض کن *farz kun*, make it granted, even granted that.

فرضاً *farzan*, supposing so and so, granting so and so is.

فرمان *farmán*, an order, *farmán dádan*, to give an order.

فرمایش *farmá-yish*, (pl. فرمایشات *farmá-yishát*), commands or orders; *farmá-yish rafteh ast*, the order has been given.

فرمودن *farmúdan*, to command, say, speak; *bi-farmáyíd*, be pleased, (to speak, say, do so and so, understood).

فرود or فرو *farú* or *farúd*, down; *farú kardan*, to strike down, or to plunge in, to hang down; *sar farúd kardan* or *ávardan*, to bow the head (said of a servant).

فریاد *faryád*, scream; *faryád zadan*, to shout out.

فصد کردن *fasd kardan*, to phlebotomize, to bleed.

فضول *fuzúl*, one who talks too much, or inopportunely, who meddles.

فعل *fe-el* or *feyl*, action; *ḳol o fe-el*, saying and then doing.

فقرا *fuḳará*, poor men; pl. of فقیر *faḳír*, a poor man.

فکر *fikr*, thought, idea, plan; *fikr uftádan* or *dáshtan*, to give thought to, to take care of.

فلکه or فلك *falak* or *falakih*, a pole to which the feet of the culprit are tied when the bastinado is given.

فنجان *finján*, cup.

فهمانیدن *fahmánídan*, to inform, explain.

فهمیدن *fahmídan*, to understand, to be of the opinion that, to be acquainted with a matter, or hear about it.

ق

قاعده *ḳá-idah*, rule, custom; *az rú-yi ḳá-idah*, in the regular way.

قال و قیل *ḳál o ḳíl*, talking and gossiping.

قایق *ḳá-íḳ*, boat.

قایم شدن *ḳá-im shudan*, to stand upright. It is generally used in a sense of 'to stand and hide,' hence to hide.

قباحت *ḳabáhat*, lit. baseness, then, the knowledge of what is evil. See note 7, on p. 92.

قبر *ḳabr*, tomb.

قبل از *ḳabl az*, before.

قبول *ḳabúl*, consent; *ḳabúl kardan*, to consent, to agree to, hold as true, to believe.

قبیل *ḳabíl*, kind (of), sort (of thing); *ín ḳabíl kárhá*, these sort of things, such things.

قحبه *ḳahbih*, a strumpet. Lit., one who coughs.

قد *ḳad*, stature, figure.

قدر *ḳadr*, quantity, amount; *ḳadrí*, a little; *ún ḳadr*, so much, that much; *ín ḳadr shud kih*, to this extent was it, that, etc.; still, so it was that; *chih ḳadr ziyádtar*, how much greater, more.

قدیر *Ḳadír*, a man's name; sometimes incorrectly

written *ghadír*, meaning lit. 'powerful.'

قديم *kadím*, ancient.

قديمى *kadímí*, of former times, 'ci devant.'

قر دادن *kirr dádan*, to coquette about, sway the body about as in the dance.

قرابت *kirábat*, relationship.

قرار *kirár*, confession, confirmation, statement, agreement; *pas az ín karár*, after this what you have said, it follows; *karár giriftan*, to take firm possession of, to establish oneself on.

قربان *Kurbán*, a man's name; *kurbáni fálgir*, *Kurbán*, the fortune-teller.

قربان *kurbán*, sacrifice; put elliptically for *kurbánat shavam*, May I be thy sacrifice! said by inferiors to propitiate their superiors;—*kurbánat bigardam*, rather more polite than the former; *kurbáni sarat* (*bi shavam* understood), May I be the sacrifice for your head!

قربونت *kurbúnut*. vulgarly and elliptically for *kurbánat shavam*, q. v.

قرمز *kirmiz*, red, scarlet, of a horse, such as have their tails dyed red.

قرمساق *kurmsák*, term of abuse, rascal, literally 'cuckold.'

قصاص *kasás*, retaliation or revenge ordained by the Koran for an injury.

قصد *kasd*, intention, attempt at, on purpose; *kasd kardan*, *namúdan*, to make an attempt against (a man's life or honour).

قطع *kat*, stopping, putting an end to (a claim &c.); *kat-i daavá-í*, a satisfying of the claim.

قلب *kalb*, heart, mind;

ikhlási ḳalbí, heart-devotedness.

قلعه *ḳal-ah*, fort; *bírúni ḳal-ah*, the out-works of a fortification, ramparts.

قلم *ḳalam*, (reed) pen; *kalam dádan*, to describe oneself, to give oneself out as so-and-so.

قلمدان *kalam-dán*, the box which holds pen and ink, etc.

قمه *kamah*, a long knife, half dagger, half sword.

قوت or قوة *ḳuvvat*, strength, power.

قول *kol*, saying, speech; *ḳol dádan*, to give one's word, promise.

قوه *ḳuvvah*, the same as *ḳuvvat*: it is generally used now for strength potential, strength of mind or character, pluck.

قهوه *ḳahvih*, coffee; *yik ḳahvih*, a (cup of) coffee.

قیل و قال *kíl o kál*, chattering and gossip, lit. 'it is said and he says.'

ك

كار *kár*, business affair; *kár kardan*, to do, act (generally in a bad way); *kárí kardan*, to do a hurt to, in a bad sense; *bikár namúdan*, to apply (oneself) to affairs; *bikár khurdan*, to attend to an affair, to be of use in or for affairs; *kár o bár*, affairs.

کار دان *kár-dán*, knowing in affairs, competent.

کارسازی شدن *kársází shudan*, to be reimbursed, to be repaid; *kársází*, lit. means 'preparation;' *kársází mishavad*, it (the affair) shall be prepared, *i.e.* arranged.

کاش *kásh*, would that! (Allah may do something).

کاغذ *kághaz*, paper.

کافی *káfí*, with capacity, competent.

کبك *kabk*, partridge.

کبوتر *kabútar*, pigeon.

کتاه *kutáh*, short.

کج *kaj*, crooked; *abrú-yi kaj*, a frowning brow; (in anger or pain;) *kaj nigah kardan*, to look askance at, to glance at; *kaj khulk*, crooked natured, bad tempered, angry.

کجا *kujá*, where? *az kujá*, from whence? how?

کذابی *kazzábí*, lying, telling lies.

کرامت کردن *karámat kardan*, to give in mercy, to vouchsafe.

کردن *kardan*, to do, make, to put—in constant use in composing verbs. *Bekuníd.*

کریم *Karím*, a man's name, lit. 'the bountiful.'

کس *kas*, person.

کسی *kasí*, anybody.

کشتن *kushtan*, to kill.

کشتی *kushtí*, wrestling; *kushtí andákhtan*, to make others wrestle; *kushtí giriftan*, to wrestle oneself.

کشتی *keshtí*, boat.

کشتیبان *keshtíbán*, boat-keeper.

کشیدن *kashídan*, to suffer, endure; to draw, pull, hence rub, to take off, away; *bikash*, take it! catch hold!

کف *kaf*, palm (of the hand).

کفاف *kafâf*, daily bread, what suffices for a man's well being, enough, sufficient.

کفایت *kifáyat*, a sufficiency; *kifáyat kard*, it is enough.

کلاه *kulâh*, hat of black lambskin.

کلفت *kuluft*, thick.

كلى *kullí*, completeness; *ihtimáli kullí*, every probability; *bikullí*, completely, entirely.

كم *kam*, little, wanting; *kam ámadan*, to be too little, insufficient.

كمتر *kamtar*, less.

كمال *kamál*, perfectly, perfection; *bá kamál i taghaiyur*, in the perfection of a rage, in a perfect rage.

كمان *kamán*, bow—either for shooting, or in the sense of any bent piece of wood, hence the wooden part round a sieve.

كمر *kamar*, waist, loins.

كمين *kamín*, an ambush; *bi kamíni má*, for our ambush, *i.e.* to spy on us.

كنار *kinár*, side, shore, aside; *kinári daryá*, sea-shore; *kinár jastan*, to jump aside; *kinár kashídan*, to draw aside, to get away, to go off and hide.

كندن *kandan*, to dig.

كنيز *kaníz*, slave-woman, maid-servant.

كوچك *kúchik*, little, small, young; *zani kúchik*, young wife.

كودن *kodan*, blockhead, stupid; *khari kodan*, stupid donkey!

كور *kúr*, blind; *kúr kardan*, to blind.

كول *kúl*, shoulder; *kúl giriftan*, to take by or on the shoulder.

كولى *kolí*, (a tribe of nomads), gypsy, hence ruffian, rascal, strumpet.

كولى گرى *kolí-girí*, gipsy ways, rascality, rowdiness.

كه *kih*, who, what, that, for, in order that, so that such; that, seeing that, lest that, whereby; very often pleonastically, *tú keh*, 'thou': for emphasis and when

introducing the actual words reported, it may be translated 'as follows;' *goft kih*, he said as follows, etc.; *namíshavad kih*, is it not possible to do as follows (and the verb in the subjunctive).

كهر *kahar*, chestnut or bay coloured (horse).

كى *key*, when?

كيفيت *keyfíyat*, mode, circumstances, particulars.

كيله *keylih*, contents, measure.

گ

گذاردن *guzárdan*, to put, place; to put oneself in a place, hence to come; *biguzár* (same as imp. of *guzáshtan*).

گذاشتن *guzáshtan*, to present, give; to allow, permit; to quit, leave; to put, place, set; *na guzásht*, it was not possible; *biguzár biyáyad*, let him come (by all means).

گذشتن *guzashtan*, to pass; *míguzaram*.

گذشته *guzashtah*, past, gone by.

گردانيدن *gardánídan*, to cause to turn.

گردن *gardan*, the neck; *gardan kuluftí*, stout-necked man (as a term of reproach); *gardan zadan*, to strike off the head.

گرديدن or گشتن *gardídan* or *gashtan*, to turn, walk round, look out for, to become, to search; *mígardam* (of both verbs).

گرفتار *giriftár*, captivated, captive.

گرفتن *giriftan*, to catch, to get a thing, to begin to. do something, to take, to choose out; *bigír*.

گريختن *guríkhtan*, to flee away; *bi-gurízíd*.

گریه کردن *geryeh kardan*, to weep, to lament.

گشاد *gushád*, broad.

گشتن *gashtan*, to become, turn, be; same as *gardídan*, q.v.

گفتگو or گفت و گو, *guft-gú* or *guft o gú*, conversation; *guft o shaníd kardan* or *namúdan*, to converse about, to talk over.

گفتن *goftan* or *guftan*, to say; *bigú*, *mígúyím*, *mí gúyand*, people say, (it) is said.

گلبیز *gelbíz*, a sieve; *gelbíz kardan*; to clean (corn), or sift.

گلو *gulú* or *galú*, the throat.

گلیم *gelím*, a kind of carpet-rug (woven, not cut pile).

گم شدن *gum shudan*, to become lost, go away; *biro-gum sho*, go! be off with you (lit. become lost).

گمان *gamán*, thinking, suspecting, suspicion; *bad gamán shudan*, to suspect of evil.

گنجیدن *gunjídan*, to be contained, to be held exactly.

گندم *gandum*, wheat.

گود *god*, deep; *godí*, depth.

گوش *gúsh*, ear; *gúsh dádan*, to listen, to attend to.

گوشت *gúsht*, flesh, meat.

گوشه *gúshih*, corner, rim.

گول خوردن *gúl khurdan*, to be deceived.

گویا *gúyá*, may be, one might say.

گه *goh*, dirt, filth (lit. excrement).

گیر افتادن *gír uftádan*, to become ensnared, to get into a 'pass,' condition.

گیر آوردن *gír ávardan*, to obtain, get, have, lit. to bring into one's grasp.

گیر و دار *gír o dár*, lit. siezing and taking, confusion, uproar.

ل

لا *lá*, the Arabic negative particle 'not' put before words in phrases borrowed from that language.

لابد *lábud*, necessarily, of necessity.

لازم *lazím*, of necessity.

لازمه *lázímeh*, necessary.

لا محاله *lá-mahálih*, there is now no remedy, of necessity, at least.

لايق *lá-ik*, worthy, suitable.

لب *lab*, lip; *zíri lab*, under (her) breath.

لرزيدن *larzídan*, to tremble.

لكاته *lakátih*, immoral woman.

لمحه *lamhih*, a moment a glance.

لند لند كردن *lund lund kardan*, to mutter, grumbling.

لنكران *Lankurán*, a town on the western shore of the Caspian.

لنگ *lang*, (generally pronounced *leng*), the leg, from hip to toe; *písh lang kashídan*, to draw over the thigh (in wrestling), to trip up.

لنگان لنگان *lengán lengán*, limping, going lame.

لنگيدن *lengídan*, to limp, to go lame.

لوتكه *lútikih*, a kind of boat, skiff.

لوطى *lútí*, jester, buffoon, rowdy, rascal.

لوند *lawand* or *levand*, prostitute, strumpet.

م

م *am*, the affixed pronoun of the first person, My. After a long vowel it loses its own vowel: *zánúm*, my knee.

م *ma*, *prefix*, with imperatives for negative, *na* or *nah*.

ما *ma*, affixed pron. first pers. plural, we, us;—in *Arabic*, what? that which.

ما دام كه *má-dám kih*, whilst, during, as long as;

má dám al hayát, during (the rest of your) life.

ما شاء الله *má shállah*, 'what Alláh pleases!' an exclamation of admiration, real or ironical.

مات *mát*, amazed, amazement; *mát-ash mí-barad*, he is struck dumb.

مادر, *mádir*, mother; *mádir zan*, mother-in-law.

مأذون *maazún*, authorized, allowed.

مار *már*, snake.

مال *mál*, cattle, horses, etc., property; *mál-i-kíst*, whose (property) is this?

مأمور *maamúr*, employed; *maamúr farmúdan*, to appoint, to give orders, to be employed or despatched.

ماندن .*mándan*, to remain: often pronounced *múndan*.

مانده *mándah*, remaining over; *do máh bi-eyd mándah ast*, two months remained to, or in two months it will be, the feast.

ماه *máh*, moon, month.

مایه *máyih*, matter, cause, reason for, store, provision of.

مبارك *mubárik*, blessed; *mubárik kardan*, to render blessed, propitious, (said of Allah).

مبتلا *mubtalá*, afflicted.

مبلغ *mablagh*, sum (of money).

متحیر *mutahayyir*, astonished, astounded; *mutahayyir mándan*, to be astounded.

مترجم *mutarjim*, translator.

متزلزل *mutazalzil*, agitated, trembling.

متعجب *muta-ajjib*, wondering, (the pres. part.)

متفرق شدن *mutafarrik shu-*

dan, to disperse, separate.

متفکر *mutafakkir*, lost in thought.

مثل *misl*, like ; *misli man ádami*, a man such as I am.

مثلا *masalam*, for instance, for example.

مجادله کردن *mujádilih kardan*, to dispute, to have an altercation.

مجال *majál*, power, ability, occasion ; *majál - i - guftogú*, a time for talking.

مجالس *majális*, pl. of *majlis*, 'acts.

مجلس *majlis*, assembly, court, hence 'act' (of a play).

مچه *machah* : see *bachah*.

محال *muhál*, impossible!

محبت *mahabbat*, affection, love.

محض *mahz*, for the sake of, only for; *mahzi khátiri shumá*, purely for your (heart's) sake!

محققا *muhakkakan*, righteously, justly.

محمود *Mahmúd*, a man's name; *Sultán Mahmúdi Ghaznaví*, the celebrated conqueror.

مخالف *mukhálif*, opposing, contrary.

مختار *mukhtár*, one having free will, option; *mukhtáríd*, you can do as seems good to you.

مخصوصا *makhsúsan*, especially, on purpose.

مخل *mukhill*, spoiling, disturbing, one who subverts, spoils.

مداخله *mudákhilih*, the meddling, interference.

مدعی *mudda-í*, suitor.

مدعی علیه *mudda-á aleyh*, defendant.

مذکور *mazkúr*, aforesaid, recorded, mentioned.

مراد *murád*, desire, will.

مربوط *marbút*, proper, correct (speaking).

مرحمت *marhamat*, kindness, favour.

مرحوم *marhúm*, who has been received (by Allah) with mercy, *i.e.* the late so-and-so (who is dead); *gheyri marhúm*, the defunct of accursed memory.

مرخص *murakhkhas*, dismissed, permitted to leave; *murakhkhasí*, you may go! you are dismissed. The phrase used in sending away an inferior.

مرد *mard*, man.

مردکه *mardikih*, little man, mannikin.

مردرو *mard-ro*, pathway, passage.

مردم *mardum*, the people, also pl. *mardumán*.

مردن *murdan*, to die; *mímíram*.

مردی *mardí*, manliness.

مرض *maraz*, disease, sickness.

مرغ *murgh*, fowl, hen, bird.

مرگ *marg*, death.

مروت *muruvvat*, humanity, beneficence, justice.

مرور *murúr*, lapse; *bi murúri duhúr*, with (or after) the lapse of ages; the vulgar pronunciation and orthography is *bi murúr o duhúr*.

مریض *maríz*, sick (man).

مسعود *Masúd*, a man's name, meaning lit. 'fortunate' Names such as *masúd*, *mubárik* (blessed), etc., are always given to the black eunuchs at the time of their forced conversion to Islâm.

مسند *masnad*, the carpet (on which people sit); *masnadi hukúmat*, the carpet of government, *i.e.* the throne.

مشغله *mashghalih*, business, occupation.

مشغول *mashghúl*, occupied; *mashghúl shudan*, to be occupied with.

مشکل *mushkil*, difficult; *mushkilí*, difficulty.

مصرف *masraf*, useful, use.

مصلحت *maslahat*, good counsel, one's interest.

مضايقه كردن *muzá-iḳih kurdan*, to oppose, to refuse.

مضطرب *muztarib* (act. part.), disturbed, startled, in state of consternation.

مطلب *matlab*, matter in hand, affair, contents or meaning of a letter, etc.; aim, object; *chandán matlabí na búd*, it is (was) no great matter, affair.

مطول *mutavval*, long, lengthy.

معرفت *maarifat*, knowledge, information.

معشوق *maashúḳ*, lover.

معشوقه *maashúḳih*, sweetheart, lady-love.

معلوم *maalúm*, known; *maalúm shudan*, to be known, to be evident, sure; *maalúm shud*, it is an acknowledged fact.

مفت *muft*, gratuitous, hence *harfi muft zadan*, to talk nonsense.

مقتضا *muḳtazá*, requirement, demand.

مقرب *muḳarrib*, courtier, favourite.

مقصر شدن *mukassir shudan*, to do less than he ought, to fail in his duty; *mukassir kardan*, to make out that some one has been deficient, to reproach with neglect.

مقصود *maḳsúd*, object, intention.

مكافات *mukáfát*, retribution, recompense, compensation.

مكر *makr*, a trick, machination.

مكرر *mukarrar*, repeatedly.

مگر *magar* or *megar*, but if? if not? but? but, unless; (is it) then? so then! At the present day *magar* has almost taken the place of *ayá* (for ask-

ing a question), now seldom used. It has the sense of interrogation both positive and negative, and is used at the beginning and end of short exclamative phrases in a way that is very idiomatic.

ملایم *muláyim*, quiet, still; mildly, in a low tone of voice; *bi-gheyz muláyim*, in a rage, but calmly speaking.

ملت *millat*, properly faith, creed; but now equivalent to nation, people.

ملك *mulk*, kingdom, and, in a more restricted sense, province, state; *mulk o millat*, state and nation.

ممکن *mumkin*, possible.

مملکت *mamlakat*, kingdom, hence place, position of rule, government.

من *man*, I; *min* (in Arabic), from.

من بعد *min baad*, henceforth.

مناسب *munásib*, proper, fit (time or place).

منتظر هستن, *muntazir hastan*, to be waiting for.

منزله *manzilih*, rank, dignity, position.

منظور *manzúr*, advantage, agreeable, aim, object in view.

منفعت *manfa-at*, advantage.

مو *mú*, hair; *mú bimú*, bit by bit.

موافق *muwáfik*, conformable to; *muwáfiki ka-idih*, in accordance with law, rule.

موج *moj*, a wave.

مهتر *mihtar* or *mehtar*, groom.

مهلت *muhlat*, delay, respite.

مهلك *muhlik*, fatal, deadly.

میان *miyán*, middle, in the middle of, in, inside.

میرزا *mírzá*, a title put *before* the name of all educated persons—'master' of former times, a secretary.

Note.—Mírzá *before* the name corresponds to our Esquire or Mr., but put after the name it is equivalent to *Prince : Abbás Mírzá*, H.R.H. Prince Abbás.

ميل *meyl*, affection, love ; *meyl dáshtan*, to want, to desire ; *meyl bifarmáyíd* may you be pleased to wish for so and so ?

ن

نا or نه or نـ *na* or *ná*, not, no; at the beginning of words, corresponding to our negative syllable *un : na kheyr*, no !

نا حق *ná-hakk*, unrightly, unjustly.

ناخوش *ná-khush* (not well), ill, sick.

نا درست *ná-durust*, unrighteous, wicked.

نا روا *ná-ravá*, unlawfully, against what is allowed.

نا محرم *ná-mahrum*, unlawful man, one not within the degree of relationship (as brother, etc.), who are permitted to enter the haram, unwarrantable.

نا مربوط گفتن *ná-marbút goftan*, talking nonsense.

نا مناسب *na munásib*, unusual, extraordinary, improper.

ناظر *názir*, overseer, or head servant.

ناگاه *nágáh*, suddenly.

نامزد *námzad*, betrothed.

ناموس *námús*, reputation.

نان *nán*, always pronunced *nún*, bread.

نان خور *nún-khur*, an eater of bread, *i.e.* dependent, servant.

نايب *náyib*, deputy lieutenant ; *náyibi-darikhánih*, (the last two words being pronounced as one), lit.

'lieutenant of the vestibule,' but denoting the office of deputy chamberlain.

نجبا *nujabá*, notables, nobles.

نحو *nahv*, way, manner; *har nahvíkih*, in whatsoever manner; *chih nahv*, in what way?

ند *and*, at the end of a word for اند, third pers. pl. pres. indic. of هستن, 'are.'

نزديك or نزد *nazd* or *nazdík*, near.

نزديكان *nazdikán*, relatives.

نسا *Nisá*, a woman's name, literally 'woman.'

نسبت ب *nisbat bi*, with regard to, in the matter of; *nisbat dádan*, to attribute, to ascribe to.

نشان دادن *nishán dádan*, to show.

نشستن *nishastan*, to sit, be seated; *nishastih*, sitting; *bi-nishíníd*, *nishast o bar-khást kardan*, to conduct oneself, to comport oneself.

نصف *nisf*, half; *nisfi shab*, midnight.

نصيحت *nasíhat*, advice, warning; *nasíhat kardan*, to give advice to.

نظر *nazar*, sight; *bi nazar ámadan*, to appear to a person that.

نظور كردن *nuzúr kardan*, to look after, to take care of.

نفر *nafar*, person, individual; often pleonastic, *panjáh nafar ádam*, fifty men.

نفس *nafas*, breath; *nafas-at bi gírad*, hold your tongue! let your breath be caught; *nafas zanán*, panting (from *zadan*, to beat).

نقد *nakd*, ready money, cash; *púli-nakd*.

نقش *naksh*, a picture; *naksh bastan*, to engrave or draw a picture, used metaphorically of a person lying prone on the ground, spread out like a picture.

نقل کردن *nakl kardan*, to copy, to repeat a story, to tell a story.

نگاه داشتن *nigáh dáshtan*, to withhold, keep, preserve, look after, take care; *nigáh kardan*, to look, to look at.

نگرانی *nigaráni*, expectation, waiting for.

نگه داشتن *nigah* (= *nigáh*) *dáshtan*, q.v., to withhold, to stay.

نمك *namak*, salt, the symbol of hospitality; and hence, in an extended sense, that virtue.

نمك بحرامی *namak biharámí*, treachery; *namak biharám* is one who acts dishonourably with regard to the salt (of his benefactor).

نمودن *namúdan*, to show, display; *binamáyím*, a common auxiliary verb, like *kardan*, etc.

ننم *nanam*, my (dear) mother.

ننه or ننه جان *nanah* or *nanah ján*, 'mamma,' the endearing name for mother: it is also used by mothers towards their children, as a pet name. From the habits of childhood, it is a frequent exclamation in the mouth of girls, when they are startled, etc., 'O, my mother!' as the men say, 'O, Allah!'

نوبه *nobeh*, turn, time; *bá nobeh*, in turn.

نوروز *no rúz*, New-year's day, (the vernal equinox at the end of March).

نوش *núsh*, lit. honey, sweet drink, joy, pleasure.

نوشتن *navishtan*, to write; *biniviśíd*.

نوکر *nokar*, servant, official of the state.

نه *nah*, no, not.

نهادن *nihádan*, to place, put, apply; *písh nihádan*, to set before, to allot.

نهار *nahár*, breakfast, morning meal.

نیت *niyyat*, resolve.

نیز *níz*, also.

نیستم *nístam*, I am not.

نیکنامی *ník-námí*, good reputation.

نیم *ním*, half.

نیمسوز *ním-súz*, half burnt.

نیم تنه *ním-taneh*, jacket, lit., 'half body (coat).'

و

و *va* or *o*, and (conj.); sometimes to be translated 'or,' *e.g. tang o gushád*, narrow or broad. With regard to pronunciation, where merely uniting words of kindred, or opposite meanings in the same phrase, it is often pronounced *o*, as in the above example; but when merely connecting independent words and clauses it is invariably *va*, thus they would say *Vazír va Samad Beg*. Following the Persian idiom, this conjunction is often omitted, short phrases or verbs being entirely unconnected; *va*, use in swearing 'by'.

و الا *va-illá*, otherwise, still, even, and in the other case, and if not.

و الله *valláhi*, by Allah; corresponding to the Persian *Bi-Khudá*.

ولیکن *valíkin*, but on the contrary.

وا ایستادن *vá-ístádan*, to hold hard! stop! to stay still.

وا کردن *vá kardan*, to let loose.

وا رسیدن *wá* (or *vá*) *rasídan* or وا رسی کردن *várasí kardan*, to obtain information, to inquire into, investigate.

وا گذاردن *vá guzárdan* (or *guzáshtan*), to commit to, leave to.

واجب *vájib*, necessary, incumbent.

وا رونه گشتن *várúnih gashtan*, to be or become upset, overturned.

واسه *vásih*, vulgarly for برای 'for' (corr. of واسطه).

واقع شدن *vákih shudan*, to occur, take place.

واهمه *váhimih*, regard for, respect.

وای *wái*, *wá-í*, or *ay-wá-i*, Alas! Oh, woe!

وجه *vaj-h*, mode, manner.

ورد *vird*, constant repetition of a saying or thing.

وزارت *vizárat*, the *vazírate*, ministership.

وزیدن *vazídan*, to blow.

وزیر *vazír* First Minister.

وسط *vasat*, middle, midst.

وصف *vasf*, renown, quality, attribute.

وظیفه *vazífeh*, stipend, salary.

وظیفه خوار *vazífeh khár*, one receiving (eating) a pension (or salary), pensioner.

وقت *vakt*, often pronounced *vakht*, time; *vaktíkih*, the time that, when; *vaktí*, sometime or other.

ول گفتن *vel goftan*, to speak loosely, to talk rubbish.

ولایت *viláyat*, province, country.

ویر زدن *veyr-zadan*, to chatter.

ویل *vel* (short), untied, unbound; *vel kun*, let go! *vel-am kun*, leave me alone!

ه

ها *ha*, exclamation at the end of a verb in the imperative or interrogative; *bi-dán-há*, know! Also the sign of the plural.

هار *hár*, weak, silly; *hár kardan*, to turn (a person's) head.

های های *há-í há-í*, oh! oh!

هدایت *Hidáyat*, a man's name, literally 'guidance.'

هر *har*, every.

هرچند *har chand*, although.

هرچه *har-chih*, whatsoever.

هر حال *har hál* or *bi har hál*, in any case, at any rate.

هر دو *har-do*, both.

هرطرف *hartaraf*, every side.

هر كدام *har kudám*, each one.

هر كس *har kas*, whatever person, any person.

هر نحويكه *har nahví-kih*, whatsoever thing, in whatsoever way.

هر وقت *har vakt*, each time, every time.

هرزگي *harzigí*, absurdity, nonsense.

هرگز *hargez*, never, at no time; not in the least.

هزار *hizár* or *hezár*, a thousand.

هفته *haftah*, a week.

هم *ham*, too, also, even, yet, again; *kadrí ham nazdíktar*, yet a little nearer. The use of *ham* is very idiomatic, it gives emphasis in certain cases, as *ham bidih bi-Nisá*, then given it to Nisá. It is often pleonastic: it begins a fresh sentence — *ín-ham*, and this is, etc.

همان *hamán*, often pronounced *hamún*, that same; *hamún-tor*, in that same way, just as; *hamún há*, those too; *hamún, hamún*, when—then (that same time); *hamán sá-at kih*, at the very hour when.

همچو *ham-chú*, like, similar, so, in such a way, in this way, often, 'that;' *hamchú khánhá*, such Kháns as these.

همديگر *ham-dígar*, each other.

همراه *hamráh*, along with, with, accompanying.

همزده *ham-zadah*, topsy-turvy; *bi-ham-zadah*, in spite of.

همگی *hamagí*, everybody, all.

همه *hamah*, all, every.

هميشه *hamíshah*, always.

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THE VAZÍR OF LANKURÁN.



PERSIAN TEXT.

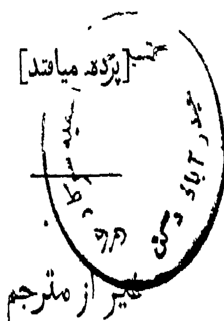
پریخانم و شعله خانم ــ خدا بر عمر و دولتت بیفزاید

آقا ــ صد سالِ دیگی خانی و حکمرانی بکنی

[تمور آقا باتفاق حضرات از اطاق بیرون میایند ـ وزیر با تحیرِ تمام درخانه میماند]

غلامها [بصداهای بلند درمیان حیاط] ــ تیمورخان سلامت باشد

[پرده میافتد]



غیر از مترجم

کسی مأذون نیست

چاپ کند

بنا باصلاحِ امورِ ملك و ملت از من حقِ توقع
نخواهي داشت ـ برای آنکه مداخلهٔ امثالِ شما
بامور مملکت خلافِ انصاف و مروتست ـ چون
هرکه بخواهد امورِ مملکت‌را موافقِ قاعده باصلاح
بیآورد و رعیت و ملت‌را ترقی بدهد لابد باید
مردمانِ بی اطلاعِ غیرِ کافي و با غرض‌را از رباست
خلع کند ـ و امورِ ملك و ملت‌را بمردانِ کار دانِ
کافی و بیغرضِ با اطلاع وا گذارد ـ اشخاصی‌را ـ که
طمع کاری و رشوه خواری عادتِ طبیعی شده است
و حکم‌را محضِ جلبِ منفعتِ خود بخلافِ حق
و استحقاق میدهد ـ دخیلِ کارِ بندگانِ خدا نکند ـ
تا امورِ دولت و ملت بطورِ درستی رو بترقی گذارده
عمومِ رعایا و نوکر و غیرِ نوکر آسوده و فارغبال بوده
باشند ـ باري علی الحساب زیاده بر این مجالِ
گفتگو نیست ـ بایست دست بکار شد تدارکِ
عروسي‌را انجام داد ـ کارِ شما اینست ـ مشغولِ
تدارکِ لازمهٔ نشا خانم بشوید ـ انشاء الله هفتهٔ
آیند دستور العملِ زفاف داده شود و بزودی انجام
بگیرد ـ ننم بریخانم ـ باجی شعله خانم خدا
حافظ ـ مشغولِ کار و بارِ خود باشید

و برضایتِ خودش اورا ببرم - اما شما بخاطرِ بعضی
آرزوهاي دور و دراز میخواستی اورا بآن غیرِ مرحوم
بدهی - و ما هم از اینجهة نمیتوانستیم اصلِ
مطلب‌را بشما اظهار بکنیم - این بود که شما در
حقِ من بد گمان شده بخیالِ کشتنِ من افتاده
بودی * ولیکن اتفاقِ آسمانی * کفد تدبیرهایِ
شخص باطل * خداوند بمقتضای عدالت - که
مکافاتِ عملِ هر غنی و درویش‌را محققاً پیشِ او
مینهد - راستکارانرا رستگار فرموده - و عکسِ مرادِ
شما روی داد - حالا من بنا ببد رفتاربهائیکه در
ایامِ اقتدار نسبت برعیت و نوکر از شما بروز کرده
است - نباید دو باره سغلِ وزارترا بشما رجوع کنم
و در عمل سابقِ خود باقي بگذارم - زیرا میدانم
کارهائیکه عادی طبیعتِ کسی شده باشد محال
است که از ذهنِ او بیرون برود تا از رویِ قاعده بکار
مردم رسیدگی نماید - ولیکن نمك پرورده‌ٔ این
خانواده بوده‌ٔ - من بکلی از تقصیراتِ گذشته‌ٔ
شما چشم میپوشم - پس از این ما دام الحیات از من
وظیفه خوار بوده در کمالِ امنیت و آسودگی سرِ
خانه و عیالِ خود خواهی بود - اما در شغلِ وزارت

گی سر قول خود ایستاده است که آدم بتواند
باورش کند ـ حرف همانست که گفتم

[در این حال دوبارهٔ عیل و قال از حیاط بلند شده ـ سلیم
بیگ ایشیك آقاسي باشي و رضا برادرِ رضاعیٔ تیمور آقا داخلِ
اطاق میشوند]

سلیم بیگ ـــ صمد بیگ برو عقب ـ تیمور آقا سرت
سلامت ـ خان عموت بسیاحتِ دریا سوار شده
بود ـ ناگاه بادِ مخالف وزیده قایق وارونه گشته بدریا
غرق شده است ـ الحال مردم دورِ عمارت دیوانخانه
جمع آمده منتظرند تشریف ببرید بمسندِ حکومت
و جای پدرت قرار بگیرید

تیمور آقا ـــ رضا چنین است

رضا ـــ بلي قربان ـ چنین است بفرمائید برویم
[در اینحال وزیر و صمد بیگ پیش آمده خاك میافتند] آقا
قربانت شویم ـ مارا تصدق بکنید

تیمور آقا ـــ صمد بیگ تو پا شو ـ برو کنار وا ایست
[صمد بیگ برخاسته کنار میرود]

تیمور آقا [رو بوزیر کرده] ـــ وزیر ـ جهةِ آمدنِ من بخانهٔ
شما آن بود که من خواهر زنِ تو نسا خانمرا دوست
داشته و میدارم ـ میخواستم بحکمِ خدا و شرعِ رسول

بگنجد کیلهٔ آنظرف برابر سر شماست ـ نسا خانم
بادیهٔ اینجا بیآر

[نسا خانم میرود بادیهٔ کوچکی‌را که آغا مسعود حاضر
کرده بوده میآورد ـ پریخانم زود دست میبرد کلاهٔ وزیررا
بآرامی از سرش برمیدارد]

وزیر ـــ اگر چه تکلیفِ نامناسب است اما نمیتوانم
مضایقه کنم ـ هرنحویکه گفته اند بایست عمل کرد ـ
کاش خدا آرزویِ شعله خانم‌را برساند

پریخانم ـــ بلی قربانِ سرت ـ نسا خانم بادیه‌را بگذار سرش

[نسا خانم بادیه‌را میگذارد بادیه تا دم ابروهایِ وزیر میآید ـ
دیگر پائین‌تر نمیرود ـ نسا خانم زور میزند که پائین‌تر رود]

وزیر [هردو دستش‌را بلند کرده] ـــ أف ای امان چه میکنید ـ
دماغم خورد شد ـ یواش

[بادیه‌را از سرش برمیدارد]

پریخانم [زود] ـــ دختر بادیهٔ بزرگتر بیآر

[نسا خانم دویده ـ زودی یك بادیهٔ بزرك میآورد]

وزیر ـــ ای ننه جان ـ بخاطرِ خدا ـ نمیشود اینکار بوقتِ
دیگر بماند ـ خالا میخواستم با شما حرف بزنم ـ
مطلبِ واجبی داشتم

پریخانم ـــ نه نه ننه‌جان نمیشود ـ وقتش میگذرد ـ

وزیر — خوب شد خودتان تشریف آوردید ـ بفرمائید بنشینید

پریخانم — دردت بجانم ـ وقتِ نششتن نیست ـ باز میروی نمیتوانم به بینمت ـ گوشت بمن باشد ـ حرفی داشتم بگویمت ـ الحمد لله آنقدر مشغله داری که نمیتوان شمارا دید

وزیر — بلی علي الخصوص اینروزها که هیچ مجال نداشتم ـ بگو به بینم مطلبتان چیست

پریخانم — دردت بجانم ـ چندان مطلبی نبود ـ رفته بودم از قربانِ فالگیر دعا بگیرم انشاء الله از دخترم شعله خانم خدا پسری بشما کرامت کند ـ فالگیر دعارا نوشته ـ گفته است باید سه برابرِ سرِ وزیر گندم ِسمنو بگذاری ـ بفقیر و فقرا بخش کنی ـ الحال باید سه برابرِ سرِ شمارا بگیرم که وقتِ سمنو نمیگذرد

وزیر — تکلیفِ عجبی میکنی ـ ننه ـ ما دام که سرِ من در بدنِ منست چه طور میتوانی سر مرا بکشی برابرشرا بگیری

پریخانم — دردت بجانم ـ میتوانم ـ خیلی آسانست ـ فالگیر خودش یادم داده است ـ ظرفِ گودی بایست سرِ شما گذاشت ـ بهر ظرفی که سرتان

وزیر [پشتِ سرش] ـــ دختـرم ـ من مگر در حقِ خواهرِ تو بد گمان میشوم ـ این حرفهارا از بابتِ نصیحت باو گـفـتـم

شعله خانم ـــ نمیشد که این نصیحت‌را بزنت زیـبـا خانم بـکـنـي

وزیرـــ البته ـ فردا باو ازین هم سخت‌ترشرا خواهم گفت

شعله خانم ـــ فردا پس چرا ـ امروز مگر نمیتواني بروی

وزیـرـــ حالا دیگر چندان لازم نیست زیراکه فرضاً تیمور آقا رفیقِ او هم بوده باشد بسزاش رسید ـ یا پیدا شده بکشتن خواهد رفت ـ یا گریخته ـ ازین ولایت در بدر خواهد افتاد ـ دیگر من بعد در اینباب هیچ گفتگو لازم نیست ـ باید بتدارکِ عروسیِٔ نسا خانم مشغول شد

شعله خانم ـــ پس برو اطاقِ مادرم این حرفهارا با او گفت و شنید بکن ـ اینها کارِ من که نیست

وزیـرـــ برو مادرت‌را هم صدا کن بیآید اینجا ـ در اینجا گفت و شنید نمائیم

[در اینحال درباز شده پریخانم و نسا خانم داخل میشوند ـ وزیر رو میکند به پریخانم]

ناموسِ خودتانرا بباد ندهید ـ نگویند خواهرزنِ خان
بنامحرمها آمد و رفت دارد

شعله خانم [بتأني و آرامِ قلب] ـــ بفرمائید به بینم من با کدام
نامحرمها آمد و رفت دارم

وزیر ـــ مثلاً تیمور آقا که در اطاقِ تو دیدمش

شعله خانم ـــ بلی با زنت زیبا خانم ـ پشتِ این پرده

وزیر ـــ راستست ـ من که در حقِ شما بد گمان نشدم ـ
ممکن است این تقصیر از زیبا خانم سر زده باشد ـ
من این حرفهارا بخاطرِ آن بشما میگویم ـــ طوری
نشست و بر خاست بکني ـ نسبت بشما حرفِ
بد پیشِ خان گفته نشود که دلش از نسا خانم سرد
بشود ـ چونکه الحال برایِ نسا خانم بی اختیار
است ـ بمن فرموده است تا هفتهٔ دیگر تدارکش
به بینم عروسی کند ـ این هم انگشتریست پیشکش
فرستاده ـ نسا خانم بیا بگیر ـ بکن انگشتت

[انگشتررا کفِ دستِ نسا خانم میگذارد]

نسا خانم ـــ دختریکه در حقِ خواهرش بد گمان بشوند
لایقِ خان نمیباشد ـ این انگشتررا ببرید ـ لایقِ خان
دختر پیدا کرده انگشتش بکنید

[انگشتررا پیشِ وزیر زمین میگذارد بیرون میرود]

تیمور آقا [هرگز بحالت خود تغییر نداده - بآرامی] — من هرگز دیگر پشتِ این پرده نخواهم رفت - بگذار بیآید مرا هم اینجا به بیند

شعله خانم و نسا خانم [روی پایش افتاده زانوهای اورا بغل کرده باصطرابِ تمام] — بخاطرِ خدا - خودترا بموجِ خون نزن - ترا بقبرِ پدرت پشتِ پرده قایم شو

تیمور آقا — هرگز

آغا مسعود [دو باره سرشرا از در تو کرده] — ای امان وزیر رسید

شعله خانم و نسا خانم — ای دورِ سرت بگردم - بما رحم کن - وزیر این دفعه هم اگر شمارا اینجا به بیند بی شك مارا بکشتن میدهد

تیمور آقا — ها محض خاطر شما

[میرود پشتِ پرده - یك ثانیه گذشته وزیر داخلِ اطاق میشود]

وزیر — خوب شد که شما هر دو اینجا هستید بر من واجب شده بود با شما صحبتی بکنم دلتان با من باشد - شعله میدانی خواهرِ ترا که بخان بدهیم درجهٔ من رتبهٔ تو چه قدر زیادتر خواهد شد - در اینصورت آیا نباید که شما فکرِ نیکنامیٔ خود بیفتید -

اینجا بگذارم ـ شوهرت با من بنای نمک بحرامی گذارده ـ منهم که نمیتوانم نامزدِ خودمرا دیگر خانهٔ او بگذارم من بعد هم مثلِ سابق اینجا آمد و شد کنم

شعله خانم ـــ خیلی خوب من هم باین امر راضي هستم ـ اما روزِ روشن اینجا آمدنت خوب نبود ـ خودت نمیدانی که زیبا خانم از صد جا آدم بکمینِ ما گذاشته‌است که بیك بهانهٔ ترا بکشتن بدهد و مارا بد نام نماید ـ بهترش این است که الحال بطوری از اینجا کنار بکشي نصفِ شب با اسب و آدم دمِ دروازه آماده بشوید ـــ من همانساعت نساخانم‌را بیرون آورده دستِ شما بسپارم بردار ببر

تیمور آقا ـــ نسا خانم تو هم که راضی هستي

نسا خانم ـــ البته که راضي هستم ـ دیگر غیر از این چاره نمانده است [در اینحال آغا مسعود از دمِ درب داد میزند] ای امان وزیر میآید

شعله خانم و نسا خانم [رنگِ رویشان بریده] ـــ ای وای ننه ـ امان ای تیمور آقا ـ پشتِ این پرده قایم شو ـ به بینم این ظالم‌را میتوانیم رد بکنیم

کند ــ تیمور آقا طپانچه کشیده فراشهارا متفرق کرد از
میان در رفت ــ خان پنجاه نفر آدم مأمور فرموده
است هرجا باشد پیدا کنند ــ بگیرند ــ دست بسته
پیشِ خان بیاورند بدهد بکشند ــ حال همهٔ
شهر و خانهارا آدم افتاده میگردند که پیداش
کنند

[نسا خانم از زیادتیء غصه آهی میکشد ــ هم در آن حال
دربازشده تیمور آقا داخل میشود]

شعله خانم ـــ ای وای ننه جان ــ این چه حالتی است ــ
اینجا چرا آمدی ــ چه طور آمدی ــ مگر دلِ شیر
داري یا از جانت نمیترسی

تیمور آقا [تبسم کرده] ـــ چه شده از جانم بترسم

شعله خانم ـــ چه نه شده است ــ خان آدم گذاشته هرجا
به بینند پیدات کنند بگیرند ببرند بکشدت ــ تو همچو
خاطر جمع چرا اینجا میائی ــ آغا مسعود بارك الله
برو بیرون بپا کسي اینجا نیآید

[آغا مسعود بیرون میرود]

تیمور آقا ـــ بخیالت میرسد من از ترسِ کشته شدن امروز
دیدن نسا خانم نیآیم ــ این سررا در راه او گذاشته ام
اما حالا بیخیال هم نیآمده ام ــ میخواهم امشب نسا
خانمرا بردارم ببرم جائی دیگر ــ من بعد نمیتوانم اورا

مجلس چهارم

[در اطاقِ شعله خانم واقع میشود ـ شعله خانم و نسا خانم با حالتِ اضطراب و نگرانی نشسته اند با همدیگر حرف میزنند]

نسا خانم ــ نفهمیدیم چه شد ـ کارشان بکجا رسید ـ مسعود نیآمد ـ خبری نیآورد ـ دلم خیلی مضطرب است

شعله خانم ــ دلِ تو چرا مضطرب میشود بقولِ خودت خان که نمیتواند کاری در حقِ تیمور آقا بکند

نسا خانم ــ راست است که نمیتواند کاری کند ـ اما میترسم میانِ من و تیمور آقا جدائی بیفتد که از مرگ بدتر است

[در اینحال آغا مسعوه ازدر داخل میشود]

شعله خانم ــ آغا مسعود بگو به بینم چه طور شد

آغا مسعود ــ چه میخواستي بشود ـ وزیر بخان عرض کرد ـ خان فرستاد ـ تیمور آقا را آوردند ـ میخواست خفه

خان ـــ عزیز آقا [عزیز اقا پیش میاید] لوتکه حاضر است

عزیز آقا ـــ بلی حاضر است

خان [بر خاسته] ـــ وزیر تو برو آرام بگیر ـ غم مخور ـ قصاصِ تو بزمین نخواهد ماند ـ بگیر ـ این انگشتررا هم بده بنسا خانم ـ امروز مخصوصاً فرستاده‌ام پیشِ زرگر ـ این انگشتررا از براي او گرفته آورده اند ـ مشغولِ تدارکِ عروسي باشید ـ بعد از یکهفته بایست دست بکار شد

وزیر ـــ بلي ـ بفرمایش سرکار عمل خواهم کرد

[تعظیم کرده بیرون میرود ـ بعد ازآن خان با عزیز آقا سوارِ لوتکه شده بسیر دریا میروند]

[پرده میافتد]

امانست ـ ای خان ـ مفرمائید ـ تصدق کنید ـ
یکدانهٔ مادر است
[های های گریه میکنند]

خان ــ نمیشود ـ نمیشود ـ استغفر الله [با تغیرِ تمام رو بفراشها
کرده] پدر سگها نگفتم بیدازید
[فراشها شال بدست حرکتِ دیگر کرده نزدیکتر میرسند ـ
تیمور آقا جلد دست بعقب برده طپانچهٔ از کمرش
کشیده بطرفِ فراشها دراز میکند ـ فراشها از ترسِ آن
متفرق میشوند ـ تیمور آقا از میانِ گیر و دار کار
جسته در میرود]

خان [پشتِ سرش] ــ ای بگیرید های ـ نگذارید برود
[همگی حرکت میکنند اما هیچ کس عقب نمیکند]

خان [کج خلق رو باعیان کرده] ــ هیچ که از شماها لایق
مرحمتهایِ من نیستید ـ این جوولاغی‌را چرا گذاشتید
در برود [کسی جواب نمیدهد]

خان ــ صمد بیک [صمد بیك پیش میاید] زود ـ پنجاه نفر
غلام همراهٔ خود بر دار ـ تیمورا در هرجای دنیا
باشد سراغ کرده پیدا نموده میگیرید دست بسته
میآورید اینجا ـ تا اورا نکشم ولایت آرام نمیگیرد ـ
دلِ خودم هم بجا نمیآید

صمد بیك ــ چشم [از در بیرون میرود]

خان [باعیان] ــ بروید ـ مرخصید [همه متفرق میشوند]

چیز از خلفا و سلطان محمودِ غزنوی کمتر نخواهد بود ـ علی‌الخصوص دراینباب

[در این اثنا صمد بیگ باتیمور آقا داخل شده تعظم میکنند]

خان [به تیمور آقا] ـــ من بشما نفرموده‌ام هرگز با قمه حضورِ من نیائید

تیمور آقا ـــ من که قمه نبسته ام

خان ـــ همچو بنظرم آمد ـ خوب ـ در حرمخانهٔ وزیر چه کار داشتي [تیمور آقا سرشرا پائین میکند] مقصودِ تو اینست ـ من درسرِ مثلِ تو پسرِ برادر نادرست جوولاغی میانِ ولایتها بد نام بشوم ـ من دیگر مثلِ تو پسر برادر را هم نخواستم ـ بچه‌ها طناف [چند نفر فراش شال ترمهٔ دست گرفته حاضر میشوند] بیندازید شال‌را گردنِ این لوطی جوولاغی ـ بکشیدش پائین

[فراشها آماده میشوند باند اختنِ شال ـ دیدهای حضارِ مجلس پر اشك میشود]

ایشیك آقاسی و تمامیٔ اهل خلوت ـ خان قربانت شویم ـ جوانست ـ ایندفعه تقصیرشرا ببخشید

خان ـــ بارواحِ پدرم که هرگز نخواهم بخشید [رو بفراشها کرده] بیندازید شالرا

[فراشها قدری هم نزدیکتر میآیند همگی از بزرگ و کوچك نمیتوانند خودداری بکنند ـ بی اختیار شروع میکنند بگریه کردن و بخاك میافتند با الحاح و التماس میگویند]

به بینید چه قدر از شما بی واهمه است - روز روشن
بخانهء مثلِ من آدمي میآید - قصد عیالشرا مینماید
خان [بغیظ آمده] ــ وزیر چه میگوئي تیمور این جرئترا
کرده است یعنی چه
وزیر ــ نمکِ تو کورم کند اگر خلاف عرض کرده باشم -
خودم بچشمِ خودم دیدم - گرفتمش بر دارم بیاورم
خدمتِ شما - تکانم داده از دستم در رفته است
خان ــ صمد بیگ زود برو - تیموررا صدا کن اینجا - اما در
اینباب چیزي نگو
[صمد بیك تعظیم کرده میرود]
خان ــ وزیر آرام بگیر - حالا دیوانی بکنم که عبرتِ همهء
عالم بشود
وزیر ــ قربانت شوم - پادشاهانِ سلف در اجرایِ عدالت
اولاد و اقربای خودرا ترحم نکرده اند - خلفایِ عظیم
الشان بجهةِ کج نگاه کردنِ بعیال مردم فرزندانِ خودرا
بازخواستهایِ شدید فرمودهاند - سلطان محمودِ غزنوی
برای این جرم یکی از مقربان خودرا بدستِ خود
گردن زده - اینست بمرور و دهور وصفِ عدالتشان در
عالم مذکور و باقیست
ن [بوزیر] ــ وزیر - الآن خواهي دید خانِ شما در هیچ

واجب است ـ بکارِ مردم میخورند ـ بفرمائید اینمرد
یك خلعتي هم باو بدهد ـ راضیش کند ـ خصوصاً این
حکیم‌را بنده میشناشم ـ خیلی حکیمِ خان‌قیست
خان ـــ حالا که آشنای شماست ـ همچو بشود بحرفِ شما
عمل کنند [رو بعارض کرده] ایمرد ـ برو ـ یك دانه
چوخا بحکیم تعرف کن از تو راضی بشود ـ صمد بیگ
فراش بده برود ـ چوخارا ازینمرد بگیرد بحکیم بدهد
[صمد بیگ پائین میآید ـ در این اثنا وزیر نفس زنان از در
داخلِ طالار میشود قلمدانشرا از جیب بیرون آورده پیش
خان زمین میگذارد]
وزیر ـــ قربانت شوم ـ دیگر وزارتِ من بس است ـ
کفایت کرد ـ عوضِ خدمتهایم بمن رسید ـ من بعد
وزارترا بهرکس سزاوار میدانید بدهید ـ من بایست
سرِ خودمرا بردارم ـ از این ولایت دربدر شوم
خان [متعجب] ـــ جنابِ وزیر چه شده است مگرـ این چه
حالتی است ـ برای چه
وزیر ـــ قربانت شوم ـ در همهٔ رویِ زمین امروز عدالت و
انصاف و مروتِ سرکار ورد زبانهاست ـ از ترس شما کسی
از بندگانِ دربار بمال و عیالِ فقیری دست‌درازی
نتوانسته است بکند ـ پسرِ برادرِ شما تیمور آقا

حکیمه ـ سه تمانش دادم ـ بالاءِ سرِ برارم آوردمش
بامید اینکه چاقش کند ـ برسیدنِ سرِ مریض خونش
گرفت ـ بیرون آمدنِ خون همان ـ مردنِ برارم همان ـ
حالا میگویم ـ بیموت لا محاله پولم‌را پسم بده ـ پولم‌را
پس نمیدهد هیچ ـ میگوید اگر فصدش نمیکردم بدتر
از این میشد ـ هنوز ادعائی هم با من دارد ـ بدادم
برس ـ دور سرت گردم

خان [بمدعی علیه] ـ جنابِ حکیم ـ چه طور اگر فصدش
نمیکردی بدتر از این میشد ـ بدتر از این چه میشود

مدعیِ علیه ـ قربانت شوم ـ خان ـ برادرِ این بمرضِ مهلکِ
استسقا مبتلا بود ـ اگر خون نمیگرفتم ـ شش ماه
بعد از این بیشك و شبهه میمرد ـ بیك خون گرفتن
اورا از زحمتِ خرجِ بیجایِ ششماهِ دیگر خلاص کرده ام

خان ـ جنابِ حکیم پس از این قرار بقولِ شما باید این
مرد مبلغِ دیگر هم باز بشما تعارف بدهد

حکیم ـ بلی ـ قربانت بگردم ـ اگر انصاف بکند ـ البته

خان ـ [رو بحاضرین کرده] والله نمیدانم دیوانِ اینهارا چه نحو
بکنم که قطعِ دعوا بشود ـ هرگز دعوائي باین مشکلي را
دچار نشده بودم

یکی از حاضرین ـ قربانِ سرت ـ احترام طایفهٔ حکما

خان ـــ [بمدعی] اي مردکه ـ تو هم برو بزن یك چشمِ اسبِ اینرا کورکن ـ السن بالسن و العین بالعین و الجروح قصاص اینکه کارِ مشکلی نیست ـ صمد بیگ فراشرا روانه کن ـ برود آنجا باشد ـ تا آن شخص قصاص خودرا بگیرد

[صمد بیگ تعظیم کرده پائین امده فراش بانها داده برمیگردد]

خان ـــ سلیم بیگ بگو ـ عارض دیگر هم اگر هست پیش بیآیند ـ زود باشید که امروز میخواهم بسیاحت بروم

سلیم بیگ ـــ قدیر بیگ عارض دیگر اگر داری پیش بیآور

[قدیر بیگ دو نفرِ دیگر پیش میاورد]

خان ـــ اخ حکومت دیگر از تو با زحمت ترچیزي در دنیا هست ـ مردم همه در فکر و خیالِ آسایشِ خود است ـ من باید فکرِ هزار هزار نفررا داشته باشم ـ دردِ دلش‌را وارسی کنم ـ از اولِ حکومتم تا امروز هرگز عارضی‌را از درخانهٔ خود رد نداده ام

سلیم بیگ ـــ دعاي اینهمه مردم اجرِ زحمتِ شماست ـ در حقیقت این مردم برای شما بمنزلهٔ عیال‌الله ـ آبادئِ این ولایتِ لنکران از برکتِ عدالتِ شماست

[عارضین پیش امده تعظیم مینمایند]

مدعي ـــ خان قربونت ـ برارم ناخوش بو ـ گفتند این پیا

ایشیك اقاسي باشی [از میان طالار] قدیر بیگ عارضین‌را بانوبه بیآر جلو

[قدیر بیك دو نفر ـ مدعی و مدعی علیه‌را پیش میاورد تعظیم میکند]

عارض مدعي ــــ خان قربانت شوم عرض دارم

خان ــــ بگو ـ به بینم ـ مردکه چه عرض داري

مدعی ــــ خان قربانت‌شوم ـ امروز اسبم‌را برده بودم رود خانه اب بدهم ـ اسب از دستم در رفت گریخت ـ این مرد از جلو میآمد ـ صداش کردم ـ ای مرد بخاطرِ خدا این اسبرا بر گردان ـ خم‌شد سنگی از زمین بر داشت بطرفِ اسب انداخت ـ سنگ بچشمِ راستِ اسب خورده کورکرده ـ الحال اسب بي مصرف شده است دیگر بکارِ من نمیخورد ـ تاوانِ اسبم‌را میخواهم ـ نمیدهد ـ با من مجادله میکند

خان [بمدعی علیه] ــــ چنین است ـ مردکه

مدعی علیه ــــ قربانت شوم چنین است ـ اما من عمداً سنگ نینداخته‌ام

خان ــــ یوچ نگو ـ اگر قصد نباشد چه طور میشود سنگ‌را برداشت انداخت ـ تو هم اسب داری یا نه

مدعی علیه ــــ دارم ـ قربانت شوم

مجلسِ سیم

[واقع میشود در کنارِ دریا در دیوان خانهٔ خانِ لنکران ـ خان صدرِ طالار روی تخت نشسته است ـ سلیم بیگ ایشیك اقاسی باشی چوبی دست گرفته در حضورِ خان ایستاده است ـ و از دو طرف اعیان و نجبای لنکران صف کشیده‌اند ـ صمد بیگِ فراشباشی ـ عزیز آقای پیشخدمت باشی با دو سه نفر پیشخدمت دم درب نشسته‌اند ـ و در زیرِ طالار عارضین نزدِ قدیر بیگ نایب ایشیك اقاسی منتظرِ احضار اند ـ فراشها سمت پائینِ طالار پشت در جمع شده اند]

خان ـــ امروز هوا خیلي خوب شده است ـ بعد از دیوان میخواهم قدري روي دریا سیر کنم دلم باز بشود ـ عزیز آقا بکشتیبانان فرمان بده کنارِ دریا لوتکه حاضر کنند

عزیز آقا ـــ چشم [بیرون میرود]

خان ـــ سلیم بیگ بگو عارضین را بحضور بیآورند

نسا خانم — نترس — خان نمیتواند تیمور آقارا بکشد — اما میبایست اینطور نشود — حال که شده است مطلبِ مطول خواهد شد — ننه جانم میخواهدت — برویم اطاقِ او — اغا مسعودرا بفرستیم درِ خانه از برایِ ما خبر بیآورد

[هر دو میروند پرده میافتد]

شده چه جائي قهوه خوردن است ـ من الآن میروم
خدمتِ خان معلوم خواهد شد

[آغا مسعود عقب کشیده میخواهد ریختهٔ قهوه‌را از سرِ رختِ
خود پاك كند]

وزیر [از شدتِ پریشانی] ـــ زود برو فرمایش کن ـ اسبِ
قرمزمرا بدهند و جبهٔ کهررا هم زین کنند ـ بکشند
بیرون ـــ زودها

اغا مسعود ـــ بلي بلي آقا ـ چشم ـ بطوریکه فرمودید الآن
حاضر میکنم

[بعد از آن وزیر بیرون میرود]

شعله خانم ـــ الله اکبر ـ کار غریبي دچار شدیم ـ جانم
خلاص شد ـ خدایا شکر [میان حرف نسا خانم میرسد
ـ رو میکند بنسا خانم] نسا ـ کارِ غریبي اِتفاق افتاد
خبر نداري ـ وزیر تیمور اقارا با زیبا خانم پشت
پرده دید

نسا خانم ـــ راستي ـ چه چی میگوئی زیبا خانم پشتِ پرده
چه میکرد

شعله خانم ـــ نمیدانم لکاته کی آمده آنجا رفته است ـ که
جانِ مرا خرید ـ اما خان بی شاك و شبهه تیمور اقارا
میکشد ـ نمیدانم براي خلاصيء او چه چارة باید کرد

شعله خانم ـــ اي لکاته بدهنِ من چرا بزند ـ اگر او مرد باشد
بايد ترا ريز ريز کند که با پسرِ بيگانه يکجا گرفته است
وزير ـــ [بزيبا خانم] البته ترا ريز ريز بايد کرد ـ حالا مهلتي
بمن بده تا خودرا پيشِ خان برسانم ـ اول کارِ رفيقت‌را
بسازم ـ بعد در حقِ خودت هم فکري خواهم کرد ـ تو
همهٔ عمرت‌را بدروغ‌گوئی و کذابي صرف کردهٔ ـ من
ترا ميشناسم
زيبا خانم [خشمناك] ـــ انصافاً ـ من دروغگويم اما ما شاء الله
شما همه راستگو هستيد ـ همچو که از حرفِ خودت که
نقل کردي معلوم شد
وزير ـــ گم شو از پيشِ چشمم ـ لکاته
[زيبا خانم از اطاق بيرون ميرود]
وزير ـــ شعله راستش‌را بگو ـ به بينم از اين عمل خبر داري
يا نه
شعله خانم ـــ بمرگِ خودت که من در اين خصوص بهيچ
وجه تقصيرکار نيستم [در اين حال خواجه مسعود قهوه‌را
اورده بفنجان ريخته از پشت سر وزير] آقا قهـــوه ميل
بفرمائيد
وزير [برگشته فنجانرا بادست زده قهوه بر سرخواجه مسعود ريخته] ـــ
گم‌شو هي نيمسوزخر ـ درهمچو جائي حوصله ام تنگ

بیخیال بر گشتیم آمدیم خانه ــ ما که بیخبر رسیده‌ایم نتوانسته‌اند پیشِ روي ما در بروند ــ هر دو رفته‌اند پشتِ پرده هم عیش و نوش کرده باشند و هم قایم شده باشند تا وقتیکه من بیروني جائي بروم فرصت گیر بیارند در روند ــ راستش اینست عقلت را بسرت جمع کن ــ بمکر این بیحیا گول مخور ــ در بارهٔ من ناحق بد گمان مباش

زیبا خانم ــ [فریاد کنان بشعله خانم] اي بد ذات ــ اینها چه حرفهاست پیشِ خود میسازی ــ اسمِ خودت را سرِ من میگذاري ــ واي ــ واي ــ من خودرا میکشم بخدا

شعله خانم ــ بد ذات خودتی ــ لکاته هم هستي ــ میخواهی خودترا بکش ــ میخواهی بگذار ــ این حیله بازیهاي تو بهمهٔ اهلِ لنکران معلوم شده است ــ بداد و فریاد کردن دیگر نمیتواني خودترا درست کار قلم بدهی ــ شوهرت چشم دارد ــ مي بیند کار کارِ تست یا کارِ من است

زیبا خانم ــ ای امان ــ داد ــ خدایا ــ من خودمرا میکشم ــ ایمرد چرا بدهنِ این بیحیا نمیزني که همچو بهتاني براي من درست میکند ــ تو هم ایستادهٔ تماشا میکنی

زیبا خانم — مگر توانستم بیرون نیامدم — میگفت حرف
زدی خنجررا تا دسته توی دلت فرود میکنم
وزیر — [تاملی کرده — رو بشعله خانم میکند] شعله راستش را بگو
— این آدم پیش تو آمده بود
شعله خانم — این زن شما مثل طوطی ول کفتن ویرزدن
دروغ گفتن را عادت دارد — من آنمردکه را هرگز ندیده
ام ونمیشناسمش
وزیر — چرا نمیشناسی — تیمور آقارا ندیدهٔ — خیلی خوب
میشناسیش
شعله خانم — تیمور آقا اینجا چه میکرد — مگر تیمور آقارا
شما زمینش زده — پیش مادرش نفرستادهٔ
وزیر — ده — هي فضول — حرف مرا جواب بده — پس ازاین
قرار تیمور آقا پیش تو آمده بود
شعله خانم — خیر — ببخشید — تیمور آقا اگر پیش من میآمد
مرا با او یکجا میدیدي — زیبا خانم میدانست من
امروز حمام رفته ام — خیال کرده است اطاق من
خالی افتاده — خواسته است معشوقشرا بیآورد اینجا
مشغول خوشگذراني بشود — چونکه امروز نوبهٔ اطاق
او بود که شما تشریف ببرید نتوانسته است اطاق
خودش ببرد — اتفاقاً حمام آب نداشت — ماهم

زیبا خانم ـــ ای بیچاره ـ از زنت شعله خانم بپرس که آدمِ بیگانه توی اطاقش چه میکرد

وزیر ـــ ای کولی ـ اول تو خودت جواب مرا بده که با نامحرم پشتِ یک پرده چه میکردی

زیبا خانم ـــ بسیار خوب ـ اول من میگویم بعد او بگوید به بینیم چه خواهد گفت ـ زنت ـ شعله خانم کنیزِ مرا فحش داده بود ـ من آمده بودم بپرسم چرا پا باندازهٔ گلیمت دراز نمیکني ـ کنیزِ من نان خورِ تو که نیست چرا فحشش میدهی ـ آمدم دیدم نیست ـ میخواستم برگردم ـ دیدم شعله خانم با مردی صحبت کنان از آنسر رو بطرفِ اطاق میآید ـ دست پاچه شدم ـ نتوانستم بیرون بروم ـ رفتم پشتِ پرده قایم شدم ـ به بینم اینها چه خواهند کرد بعد خبرت کنم ـ علي الخصوص که سر برهنه هم بودم نمیتوانستم رو واز پیشِ روی نامحرم وا ایستم ـ اتفاقاً شما رسیدید ـ وقتیکه نزدیکتر شدی آنهم چاره ندید ـ خواست از شما رو پنهان کند ـ آمد پشتِ پرده قایم شد تا تو بروی

وزیر ـــ اگر راست میگوئي چرا آنوقت بیرون نیآمدي مرا خبر کني

تیمور آقا [بازوش‌را تکان داده] ـــ ویل کن

وزیر [سخت تر چسپیده] ـــ محال است ـ نمیگذارم بروی تا جوابم را ندهی

[تیمور آقا تنگ آمده با یکدستِ پشتِ گردنش چسپیده با دستِ دیگر پاچه‌شرا گرفته ـ از زمین بلند کرده ـ میاندازدش در وسطِ اطاق مثل پلاس پهن شده ـ زود از در بیرون جسته میرود]

وزیر ـــ [بعد از لمحهء حال آمده ـ رو بزیبا خانم کرده] ای لوند ـ دیگر این چه بلائي بود سر من آوردي

زیبا خانم ـــ مگر من بسرت آوردم ـ بمن چه دخل دارد ـ ای بیچاره از کجا خبر داری

وزیر ـــ [خشمناك] نفست بگیرد لکاته ـ زبان ریزی مکن ـ دیگر ـ شناختمت ـ اینهمه هرزگیها کارِ خودت بوده است ـ انشاء الله خدمت شما میرسم

زیبا خانم ـــ اي بیچاره آخر بگو به بینم براي چه خدمتِ من میرسی ـ خلافِ شرع کردم ـ فاسق گرفتم ـ خانهء کسی رفتم ـ دزدی کردم ـ حیزی کردم ـ چه کردم

وزیر ـــ سلیطه ـ دیگر میخواهي چه بکني ـ بالاتر از اینکه با همچو گردن کلفتی پشتِ پرده دیدمت

شعله خانم [خندان شده] — ای مردِ عزیز — این چه کاریست کردهٔ بلکه بچهٔ مردم میافتاد میمرد روزگارِ مادرش سیاه میشد

وزیر — بلی خودم خیلی پشیمان شدم — اما چه فایده همچو اتفاق افتاد

شعله خانم — خوب — پس بیچاره همآنجا روی زمین ماند — تو پا شدی آمدی هنرت‌را بمن نشان بدهی

وزیر — خیر — فراشها کول گرفتند بردند پیش مادرش

[از ینحرفها تیمور آقا نمیتواند از خنده خود داری کند — پق میخندد — وزیر زود پا شده میرود پرده‌را بلند کرده — زیبا خانم و تیمور آقارا پشتِ پرده دیده — ماتش میبرد — شعله خانم هم از دیدنِ زیبا خانم متحیر میماند]

وزیر — سبحان الله این دیگر چه اوضاعی است

[روشرا به تیمورآقا کرده فریاد میزند] آقا شما اینجا چه میکنید [تیمور آقا سرشرا پائین می اندازد — باز]

وزیر — آخر — بگو به بینم شما کجا — اینجا کجا — اینجا چه میکردی — کارت چه بود

[تیمور آقا جواب نمیدهد از پشت پرده بیرون آمده سرشرا پائین انداخته میخواهد برود]

وزیر [بازوشرا گرفته] — نمیگذارم بروی تا نگوئی اینجا چه میکردی — ده بگو

وزیر — خیر طولی ندارد — این بود که امروز با چند نفر از بزرگان حضورِ خان نشسته بودیم از قوتِ تیمور آقا صحبت شد — همه گفتند — در همهٔ لشکران بزورِ تیمور آقا کسی بهم نمیرسد — خان هم تصدیق نمود — من انکار کردم — گفتم — تیمور آقا هیچ زور ندارد — هرچند در عیدِ ماهِ روزه چند نفر زمین زد — اما همه بچه مچه بودند — تیمور آقا حضور ایستاده بود — خان حرفِ مرا قبول نکرده گفت — شما بچه دلیل ثابت میکنی — جواب دادم که لایقِ شانِ من نیست والا در این پنجاه سالگی با تیمور آقا کشتی میگرفتم زمینش میزدم میدیدید — خان هم که همیشه این قبیل کارهارا شوق دارد — فرمود حکماً باید با تیمور آقا کشتی بگیرم — منهم چارهٔ ندیده پا شدم — دست هم گرفتیم غیرت بمن زور آورده دقیقهٔ نگذشته تیمور آقارا پیش لنگ کشیدم — دیگر نمیدانم چه طور زمینش زده‌ام که طفلِ بیچاره بی حس افتاده روی زمین نقش بست — این قدر شد که بعد از نیم ساعت حال آمد — از زور استخوانِ کمرم ضرب خورده بشدت درد میکند از آنجهة است نمیتوانم درست راه بروم

اینجا بودنِ مرا کسی باو گفته باشد ـ بخدا ـ هرکس
اینجا آمدنِ مرا باو گفته باشد با این خنجر شکمش‌را
سفرهٔ سگ میکنم [دست بخنجرش میبرد]

شعله خانم ـــ اي بابام ـ حالا وقتِ حرف زدن نیست
بیا برو پشت این پرده ـ به بینم میتوانم بیکطوري
برگردانمش [دست پاچه میرود پشتِ پرده]

وزیر [لنگان لنگان داخلِ اطاق شده] ـــ شعله خانم درچه کاري ـ
احوالت خوش است

شعله خانم ـــ الحمد لله از دولتِ سرِ شما احوالِ من که
همیشه خوبست ـ احوالِ شما چه طور است ـ
خیلی عجب است امروز اینجا تشریف آورده اید ـ
باز چه طور شده است که همچو میلنگی ابروت‌را چرا
کج کردهٔ ـ خدا بد ندهد

وزیر ـــ اخ امروز کاری سرمن آمده که مگو ومپرس ـ
هرگز خیالم نمیرسید ـ اوقاتم مثلِ سگ تلخ است ـ
آغا مسعود برو یك قهوه بپز بیار [خواجه مسعود سرفرود
آورده میرود]

شعله خانم ـــ بفرماید ـ به بینم چه کاری سرتان آمده
آقا ـ خیر ـ شاید گفتنش طول بکشد ـ اسبابِ
زخمتِ شما باشد

است - از ترسِ شاط و شوط و کولی‌گری‌ء او هرگز جرئت نخواهد کرد اینجا بیاید

تیمور آقا - اینحرف حسابی است اما تنها باحتمالِ اینحرف خاطر جمع نمیتوان شد - باز باید احتیاطرا از دست نداد - بلکه یکبار سر زده داخل شد

شعله خانم - آسوده باشید بنسا خانم گفته ام تویِ دالان بنشیند اگر وزیر پیدا شد بیاید زود مارا خبر کند - مگر میترسی؟

تیمور آقا - نه من چرا میترسم - از که بترسم - من از آن آدمها نیستم از کسی بترسم - اما بچندین جهة نمیخواهم وزیر مرا اینجا به بیند برود بخان خبر بدهد - اول بعضی فکرها دارم باید آنهارا تمام بکنم

شعله خانم - البته باید وزیر اینکارهارا نفهمد اگرنه بخان میگوید - آنوقت دیگر - خر بیار باقلی بار کن [در اینحال نسا خانم سرشرا تو کرده] اي امان وزیر آمد

شعله خانم [مصطرب شده دمِ در رفته نگاه میکند] - اي امان وزیر یکراست بسمت در اطاق ما مي آید - اما تیمور آقا دیگر نه پاي رفتن داري و نه جاي ماندن

تیمور آقا - پس تکلیف چیست - چه باید کرد بلکه

تیمور آقا ـــ خوب برویم آنجا [هردو میروند ـ بعد]

زیبا خانم [داخلِ اطاق شده] ـــ ای لکاته اخر کارت را بجائی رسانده‌ٔ که کنیزِ مرا فحش بدهی بسرِ من بفرستی ـ وزیر ترا همچو هار کرده است [می بیند اطاق کسی نیست ـ اینطرف آنطرف نگاه کرده] اخ این قحبه باز به بیني کجا رفته است ـ خانهٔ وزیر خراب بشود که آخر مرا باینروزها انداخت [میخواهد بر گردد صدای مرد شنیده تکان خورده می نشیند] اي وای ـ صدای مرد بیگانه میآید ـ ای وای ـ حالا از در داخل خواهد شد ـ چکنم ـ نمیتوانم بیرون بروم ـ ای وای چه خاك بسرم بربزم

[اینطرف آنطرف میگردد میرود پشت پرده پنهان میشود ـ بعد تیمور آقا و شعله خانم داخل میشوند]

تیمور آقا ـــ مادرت چه زود برگشت از حمام ـ نگذشت اطاقِ او حرف بزنیم ـ اینجا مناسب نبود ـ حرف خیلي داشتم ـ میشود که وزیر بیآید اینجا

شعله خانم ـــ خاطرت جمع باشد ـ وزیر نمیتواند امروز اینجاها بیاید

تیمور آقا ـــ چرا نمیتواند

شعله خانم ـــ برای انکه امروز نوبهٔ اطاقِ زیبا خانم

مردم و همهٔ بزرگان بخاطر خوبیهایِ پدرم اخلاصِ قلبی بمن دارند - من مرغی نیستم گوشتم‌را بخورند - خوب - اینرا بگو - که من بوزیر چه کرده ام از من برنجد

نسا خانم — شما که میرزا سلیم پسرِ وزیرِ قدیمی‌را پیشِ خود آورده - میرزایش کردهٔ - وزیر همچو میفهمد اگر اختیاری دست شما بیفتد بیحرف میرزا سلیم هم پیش افتاده جای پدرش‌را خواهد گرفت - و حالا خیالش اینست بخان بگوید از این ولایت بیرونش کنند

تیمور آقا — بحرفِ او نیست میرزای مرا بیرون کند - نمکِ پدرم کورش کند در حقِ من اینطور بد خیال شده است - انشاء الله همهٔ تدابیرِ اورا بهمزده بمطلبِ خود میرسم - اما شما هم راست میگوئید وزیر نباید هنوز میلِ مارا بفهمد - شعله خانم کجاست پارهٔ حرفها داشتم بگویمش

نسا خانم — اطاقِ مادرم است

تیمور آقا — نمیشود بروی صداش کنی آینجا

نسا خانم — مادرم خانه نیست هردو برویم آنجا

فردا میخواهم آدم بفرستم پیشش خبر کنم از این نیت بی فایده بیفتد و الا خیرشرا نمی بیند

نسا خانم — ای امان آقا جان ـ از این خیال بیفت ـ که هرگز این عملرا نمیتوان بوزیر گفت ـ برای اینکه خیلی وقت است میگوید خان همیشه برای کشتنِ تیمور آقا بیء بهانه میگردد ـ و من خبر دارم که مکرر دریانخصوص با وزیر شور کرده است ـ اگر وزیر محبت میانهء مارا بفهمد برای خیر و مصلحتِ خودش همانساعت میرود بخان خبر میکند که تو بنامزدِ او چشم دوخته‌ء ـ خصوصاً که خودِ وزیر هم خیلی از شما رنجیده است

تیمور آقا ـ ضبطِ ولایت و خانیء پدرم کفافش نمیکند بقصدِ کشتنم هم میافتد ـ خیالِ خام کرده است

نسا خانم — البته شمارا مخلِ کارِ خود میداند ـ احتیاط میکند وقتی مملکتِ پدرت‌را ادعا بکنی ـ من خیلی شنیده ام ـ بروی مردم در مانده بشما احترام میگذارد — اگر فرصت‌کند یکروز ترا زنده نخواهد گذاشت

تیمور آقا — هرگز همچو خانها نمیتوانند مرا بکشند ـ اکثرِ

مجلس دوم

[واقع میشود در اطاقِ شعله خانم]

تیمورآقا [با نسا خانم رو برو ایستاده اند] ـــ بگو به بینم چه باید کرد ـ وزیر چه خیالی است افتاده است ـ مگر من مرده ام که او بتواند ترا بدیگری بدهد ـ منظورش از قرابتِ خان چه چیز است

نسا خانم ـــ مگر خودت منظور اورا نمیدانی ـ منظورش اختیار ـ عزت ـ حرمت

تیمور آقا ـــ مگر اختیار و عزتی که حالا خان باو داده است کفایتش نمیکند

نسا خانم ـــ کفایت هم بکند ـ بی اعتبار است ـ میخواهد بسببِ قرابت عزت و اختیارش پایدار شود

تیمور آقا ـــ غریب احمق است ـ گویا کاریکه خان با نزدیکانش میکند پیشِ چشمِ خود نمی بیند ـــ باری بهر صورت بایست چارهٔ کاررا جست ـــ بیجهت نگذاشتید تا حال من باو اطلاع بدهم ـ

ناظـر [پا شده] ـــ بلی ـ خاطرت جمع باشد

وزیـر ـــ نه بروید

مهتر [آهسته] ـــ خدا یا شکر

[پیش از همه غربیلش‌را بر داشته میبرد ـ سایرین نیز پشت سرِ او میروند]

[پرده می افتد]

بکوئی ـ حالیش بکنی و بفهمانی ـ مهتر جز طویله
نباید جائی پا بگذارد ـ غربیل نباید هرگز اطاقِ من
بیفتد ـ امروز کریم ِمهتر غلبیررا دست کرفته اطاقِ
من آمده غلبیرش‌را اینجا گذاشته رفته است ـ غفلتاً
گوشهٔ کمانش‌را پا گذاردم ـ گوشهٔ دیگرش بلند شده
چنان بزانوم خورده که حالا هم از دردِ آن نمیتوانم
پایمرا حرکت بدهم ـ من در یك ولایتِ بزرگ
وزارت کرده امورش‌را راه میبرم ـ تو خرِ
کودن یکخانه و نوکرهاء خانه‌را نمیتوانی
راه ببری

ناظر ـــ آقا خدا عقل و فراست ترا بزرگ آفریده است
من از کجا میتوانم مثلِ شما بشوم

وزیر [بفراشها] ـــ بزنید

ناظر ـــ اقا قربانِ سرت ـ این دفعه مرا تصدق بفرما ـ
دیگر هرگز همچو عمل نخواهد شد

وزیر ـــ بسیار خوب ـ حالا که شرط کرد وا کنید بس
است ـ آقا بشیر ایندفعه‌را بخشیدمت ـ اگر مِن
بعد دو باره اطاقِ من غلبیر دیده شود خودت‌را
کشته بدان ها

وزیر [بفراشان] — بیاندازید ناظررا - پاهاش‌را فلک کنید

[فراشها ناظررا انداخته - فلك‌را حاضر کرده - پاهاش‌را فلك میکنند - دو نفر فلکه‌میگیرند دو نفرچوب برمیدارند]

وزیر — بزنید
[فراشها میزنند]

ناظر — ای آقا جان - دورِ سرت بگردم - تقصیرِ من چه چیز است مرا میزنند

وزیر [باغیظ اشاره کرده] — این غلبیر توی اطاقِ من چه میکند

ناظر — چه غلبیر آقا

وزیر — چوب که خوردی میفهمی چه غلبیر

[فراشها میزنند]

ناظر — ای امان - ای داد - ای دورِ سرت گردم آقا آخر تقصیرِ من چیست - ای قربانت شوم تقصیرم‌را بفرمائید - بعد بخواهید بکشید مختارید

وزیر [بفراشان] وا ایستید - آقا بشیر تقصیرِ تو اینست تکلیفِ نوکرانِ درِ خانه‌را بآنها حالی نکرده‌ٔ - هر که این درِ خانه خدمت میکند اختیارش با تست - بایست جای هرکس و کارِ هر کدامِ آنهارا خودت

مهتر — گلبیز دستم بود ـ واسهٔ اسپها جو گلبیز میکردم
بدهم ـ فراموشم شد ـ اینجا مانده است
وزیر — بعد چرا نیآمدی ببری
مهتر — هیچ عقلم نرسید که اینجا مانده است ـ از
انوقت تا حال هم پی غلبیر میگشتم
وزیر [بمهتر و بعد بفراش] — تو عقلت کجا بود حرامزاده ـ
حیدر ـ اقا بشیرِ ناظررا صدا کن الان بیآید اینجا ـ
چوب و فلكرا هم با خودت بیآور ـ سه نفر فراش
هم از بیرون بگو بیآیند اینجا
[فراش میرود]
مهتر [بنا میکند بلرزیدن و گریه کنان میگوید] — آقا مرا تصدق
بفرمائید ـ سرِ خان
وزیر [بغیظ ملایم] — نفست بگیرد پدر سگ
مهتر [شیون کن] — آقا قابانت شوم ـ غلط کردم ـ گه
خوردم ـ مرا بقبر پدرت ببخش ـ غلط کرده ام با
پدرم با مادرم ـ دیگر هرگز اینجا پا نمیگذارم
وزیر — خفه شو تخمِ خر
[در این اثنا آقا بشیرِ ناظر ـ حیدرِ فراش یکدستهٔ چوب زیرِ
بغلش گرفته با فلك و سه نفر فراشِ دیگر داخل میشوند ـ
سر فرود میآورند]

حیدرِ فراش ـــ آقا ـ دم صبح اطاق‌را جارو
مهتر غلبیر دستش بود اینجا آمد ـ قدری هرف زد
برگشت رفت ـ معلوم میشود غلبیرش‌را اینجا گذاشته
رفته است

وزیـر ـــ آن مهترِ قرمساقرا صدا کن به بینم - [فراش میرود پیء
مهتر] ـ الله اکبر ـ مهتر اطاقِ من چکار دارد ـ غلبیر
توی اطاقِ من چه میکند ـ امروز از هر طرف اوقات
تلخی برای من رو میدهد ـ هر وقت من این اطاقِ
خراب شده میآیم بی خطر بر نمیگردم

زیـبا خانم ـــ البـته برای اینکـه شعلـه خانم اینجا نیست
خالا کـه همچـو است دیگر چرا اینجا میائی همیشه
بروِ اطاقِ شعله خانم

[فراش و مهتر داخل میشوند]

وزیـر [باکمال تغیر] ـــ پسره ـ کریم ـ تو در اطاقِ من چکار
داري ـ جایِ تو طویله است بچه جرئت باطاقِ من
پا میگذاري پدر سوخته

مهتـر ـــ آقا ـ من یکدقیقه آمده بودم از حیدر بـپـرسم
شما امروز سوار میشوید ـ پرسیدم زود هم بیرون رفتم

وزیـر ـــ پس این غلبیررا چرا اینجا انداخته رفتهء

خان ـ بعد برگردم بیآیم بروم اطاقِ او به بینم چه میکنم

[بر میخیزد برود]

زیبا خانم [اندرون امده] ـــ امروز برای شام و نهار هرچه میل دارید بفرماید بپزند

وزیر ـــ زقوم زهرِ مار خوراکی بمن خوراندی که یکماه دیگر هم نخورم باز سیرم

[میخواهد برود ـ وسطِ اطاق غربالی افتاده بود ـ متفکر چشمش بطرفِ درب میرفته پایش‌را بگوشهٔ کمانِ غربال گذارده آن سرِ کمان بلند شده تراق بزانوش میخورد ـ زانوشرا گرفته اخو کرده مینشیند رو بزنش داد کشیده]

اخ مردم ـ این غلبیر اینجا چه میکند ـ پدر سوختها

زیبا خانم [متعجب] ـــ من چه خبر دارم ـ چه میدانم غلبیر اینجا چه میکند ـ هروقت اینجا میائی فحش و جنگ برای ما میآوری ـ نیم تنه‌را دیگری بپوشد ـ فحشش‌را ما بشنویم

وزیر ـــ فراش

[حیدرِ فراش از دهلیز باطاق امده دست بسینه سرفرود میکند ـ زیبا خانم رویش‌را پوشانیده میرود بگوشهٔ اطاق]

وزیر [خشمناك] ـــ حیدر این غلبیر میان اطاق چه میکند

آرام ندارد ـ نگفتمت با این سن و سال دخترِ
تازه جوان برای تو شایسته نیست ـ بحرفِ من
گوش نکردی ـ حالا سزاتست ـ بکش

وزیر ـــ خوب است ـ برو گم شو ـ بس است کفایت
کرد ـ ویلم کن ـ کار دارم

زیبا خانم [لد لند کنان رفته زیرِلب میگوید] ـــ من چرا گم شوم ـ
زنِ سوگلیت گم شود و فاسقش ـ همانها برای تو
خوبند

وزیر [تنها] ـــ عقلم قبول نمیکند که شعله خانم صاحبِ
این عمل بوده باشد اما احتمالِ کلی میرود زور و
قوتِ تیمور آقارا دیده خوشش آمده است ـ بچهٔ
جاهل بیخیال پیش این و آن تعریفش کرده
است ـ زنکه از حسودی حرفهای اورا بدلبستگی
نسبت داده چاه از براش میکند ـ بهر حال
میبایست شعله‌را از این صرافت انداخت و بطوری
حالیش کرد که تیمور آقا چندان پرزور نیست ـ
انهارا که زمین زد همه بچهای یکوجبی بودند ـ
شاید باین تدبیر وصفِ تیمور آقارا از سرِ خود بیرون
کند ـ دیگر بزبانش نیاورد ـ برخیزم بروم پیشِ

زیبا خانم — تنها ما نمیگوئیم ـ همهٔ اهل لنکران این عمل‌را میدانند ـ میگویند تو چشمت‌را روی هم گذاشتهٔ ـ مثلِ کبک سرت‌را زیر برف کردهٔ ـ خوب و بدِ خودترا نمیفهمی ـ خیال میکنی مردم هم نمیفهمند

وزیر — این حرفها چه چیز است میزنی ـ شعله تیمور آقارا چه میشناسد ـ اورا کجا دیده است

زیبا خانم — خودت نشان دادهٔ ـ خودت نمودهٔ

وزیر [بصدای بلند] — من نموده ام ـ من نشان داده ام

زیبا خانم — بلی که تو نشان دادهٔ ـ البته که خودت نشان دادهٔ ـ پس من نشان داده ام ـ تو بودی روزِ عید ماه روزه امدی بزن سوگلیت گفتی خان در بیرون قلعه بیگزادههارا بکشتی‌میاندازد ـ تو و نسا خانم هم با خواجه و کنیز بیائید ـ در مردرو بپایِ دیوارِ قلعه فرش بیندازند ـ بنشینید تماشا بکنید ـ آنها هم راه افتادند رفتند ـ آنجا تیمور آقا تازه جوان بیست و پنجساله خوشگل پرقوت همهٔ بیگزادهارا زمین زده ـ شعله خانم یکدل نه هزار دل عاشق و گرفتارِ او شده ـ دیگر کسي چه میداند بچه حیله دست آورده است ـ اگر یك روز نبیندش

آخرش شنیده ام ـ همان ساعت که حاجی صالح را خواستی فهمیدم ـ بقلبم اثر کرد ـ آمدم یواشکی پشت آن یکی درِ اطاق قایم شدم ـ گوش دادم ـ دیدم همانطور است که خیال کرده بودم ـ خدا مبارك کند نیم تنهٔ یخه دکمهٔ طلا برای زنِ سوگلیت ـ چشم تیمور آقا روشن ـ برای سوگلیش نیم تنهٔ تازه فرمایش رفته است ـ بپوشد پیش چشمش قر بدهد

وزیر ـــ زنکه چرا حرفِ مفت میزنی ـ تا کی از نا مربوط گفتنِ خود دست برنمیداری ـ هیچ خجالت نمیکشی ـ پیش روی من بعیال من تهمت میبندی ـ ناموس مرا بباد میدهی ـ قباحت هم خوب چیزیست در دنیا حیف نباشد

زیبا خانم ـــ اگر منهم میخواستم ناموسِ ترا باد بدهم ـ یکی از این جوانهای خوشگل و رعنا دست میآوردم ـ با او عشق بازی میکردم ـ ناموسِ ترا زنِ سوگلیت باد میدهد که شب و روز با تیمور آقا دست بگردن است ـ چند دفعه کنیزم بچشم خود دیده است

وزیر [رنگش پریده] ـــ من بحرف تو و کنیزت هرگز باور ندارم

حاجي صالح — خیر آقا من چه حد دارم سرِ شمارا فاش کنم ـ لایقِ ریشِ منست

وزیر — بارك الله ـ ده برو مرخصی

[حاجی صالح تعظیم کرده از اطاق بیرون میرود پشتِ سرِ آن زیبا خانم زود آن درِ اطاق‌را دو دستی سخت باز کرده داد و فریاد کنان داخل میشود ـ وزیر از این صدا تکان خورده هولناك پشتِ سر نگاه میکند]

زیبا خانم — برای زن سوگلیت نیم تنه یخه دوکمهٔ طلا فرمایش میدادید ـ بارك الله بمردیٔ شما ـ خواهید گفت خواهرم زنِ هدایت خان برای شعله خانم سوقات فرستاده است ـ بارك الله ـ خواهرت‌را بمن میشناسانی ـ خواهرِ تو ازخسیسی مثلِ تاجرهایٔ اصفهانی پنیررا توی شیشه کرده نانش‌را پشتِ شیشه میکشد ـ حال همچو شده است که نیم تنه پنجاه و شصت تومانی برای زن تو سوقات بفرستد ـ یعنی من آنقدر احمقم که اینرا باور میکردم

وزیر — ضعیفه ـ مرا ترساندی ـ چه چی میگوئي ـ چه سوقات ـ چه نیم تنه ـ دیوانه شدهٔ مگر

زیبا خانم — هیچ طفره نزن ـ زبانت‌را برمکردان ـ حرفهایکه با حاجی صالح میزدید همه‌را مو بمو تا

حاجی صالح ـــ خیر آقا ـ من چه میدانم

وزیر ـــ پس من لابد باید پیش از وقت ترا از مطلب خبردار کنم ـ تا بازار هم که رفتی بهرکس رسیدی شهرت بدهی که وزیر بمن چنین و چنان خدمت رجوع کرده است ـ اسایش‌را بما حرام کنی ـ نگذاری آسوده بنشینیم ـ عزیزِ من مطلب اینست ـ دو ماه بعیدِ نوروز مانده است ـ میخواهم چیزی غریبهٔ در عید بشعله خانم ببخشم ـ اگر اینجا بدهم بدوزند ـ زیبا خانم هم یك همچو چیزی خواهد خواست ـ بگیرم اضافهٔ خرج است باو ربندگی ندارد ـ نگیرم از قال و قیل خلاص نخواهم شد ـ همه روزه مایهٔ دردِ سر و اوقات تلخی است

حاجی صالح ـــ آقا مگر وقتی که دوخته اشرا بخشیدی ـ زیبا خانم دیگر مثلِ آنرا نخواهد خواست

وزیر ـــ الله اکبر ـ عجب گیر نیفتادیم ـ مردکه بتو چه ـ بتو هرچه میگویند تو برو همانطور کن وقتِ دادن خواهم گفت خواهرم زنِ هدایت خانِ رشتی این نیم تنه‌را برای شعله خانم سوقات فرستاده است ـ آن وقت زیبا خانم نمیتواند مرا مقصر کند ـ این حرفهارا اینجا بکس گفتهٔ نگفتهٔ ها

وقت بِرگشتن همراهٔ خود بیآور ــ اینهم پنجاه دانه طلاست ــ [پولهارا در میانِ کاغذ پیشش میگذارد] خرج کن ــ هرچه کم آمد بر گشتن در ینجا ــ کار سازی میشود ــ زود برمیگردی یاخیر

حاجی صالح ـــ تا یکماهِ دیگر بر میگردم ــ کاری ندارم ــ پولِ نقد میبرم ابریشم بخرم بر گردم ــ اما آقا اگر اندازهٔ نیم تنه معلوم میشد ــ بسیار خوب بود ــ آنجا که بدوزند شاید تنگ و گشاد بشود یا کوتاه و بلند بیآید ــ در خدمت سرکار مقصر بشوم

وزیر ـــ عیب ندارد قدری گشاد و بلند بدوزند ــ اگر اندازه نیآمد ــ اینجا درست میکنند

حاجی صالح ـــ آقا نمیشود که پارچهاشرا بخرم و دکمه اش‌را هم بدهم بسازند ــ بیآورم اینجا ــ هرکس که میخواهد بپوشد باندازهٔ قد او ببرند بدوزند

وزیر ـــ اخ ایه بندهٔ خدا ــ شماها عجب عادت کرده اید بزیاد کفتن و اظهارِ معرفت نمودن ــ مقصودت اینست من مطلب پوشیدهٔ را بیساخته آشکار بشما بگویم ـــ تو که نمیدانی اگر من آنرا اینجا بدهم ببرند بدوزند بچه قیل و قال خواهم افتاد ــ و چه اوقات تلخی خواهم کشید

مجلس

[پنجاه سال قبل ازین کنارِ دریایء خزر در شهرِ لنکران خانهء میرزا حبیبِ
وزیر واقع میشود ـ
وزیر در اطاق دم اندرون نشسته و حاجی صالح پیش روی او ایستاده است]

وزیر ــ حاجی صالح شنیدم رشت میروی ـ راست است
حاجی صالح ــ بلی آقا میروم
وزیر ــ حاجی صالح خدمتی بشما رجوع خواهم کرد بایست
آنجام بدهی ـ بجهة همین بود شمارا خواستم
حاجی صالح ــ بفرمائید آقا ـ باجان و دل برای انجامِ
فرمایشاتِ سرکار حاضرم
وزیر ــ حاجی صالح ـ باید یک نیم تنهء زری آبی در
رشت بدهی بدوزند ـ تا امروز مثلش‌را در لنکران
ندیده باشند ـ همین که نیم تنه حاضر شد ـ
میدهی بزرگتر بیست و چهار دانه دوکمهء طلا ـ
از تخمِ مرغ کوچکتر و از تخمِ کبوتر بزرگتر ـ
درست میکنند ـ دورِ یخه‌اش میدوزند ـ

پری خانم ــ مادرزنِ وزیر که با دخترِ کوچکش نسا خانم خانهٔ وزیرند

آقا مسعودِ سیاه ــ خواجهٔ وزیر

خان ــ حاکمِ لنکران

عربنز آقا ــ پیشخدمتباشیٔ خان

سلیم بیگ ــ ایشیك آقاسیٔ خان

قدیر بیگ ــ نایبِ ایشیك آقاسی و نایبِ درِ خانه

صمد بیگ ــ فراش باشیٔ خان

عارضینِ دربِ خانه ــ از مدعی و مدعی علیه چهار نفر

فراشِ درِ خانهٔ خان ــ چند نفر

عمال و نجبای ولایت ــ چند نفر

غلامان ــ پنجاه نفر

تیمور آقا ــ پسرِ برادرِ خانِ لنکران عاشقِ نسا خانم

رضا ــ برادرِ رضاعیٔ تیمور آقا

حاجی صالح ــ تاجر

حکیم ــ ساکنِ لنکران

سرگذشتِ
وزیرِ خانِ لنکران

کیفیتِ تمثیلِ عجیب در چهار مجلس بیان شده باتمام
میرسد

(افرادِ اهلِ مجالس)

میرزا حبیب – وزیرِ خانِ لنکرانی

حیدر – فراشِ وزیر

کریم – مهترِ وزیر

آقا بشیر – ناظرِ وزیر

فراشهایِ وزیر – چند نفر

زیبا خانم – زنِ بزرگِ وزیر

شعله خانم – زنِ کوچك و سوگلیء وزیر که خواهرِ بزرگِ
نسا خانم است

نسا خانم – خواهرزنِ وزیر معشوقهء تیمور آقا

سرگذشت

وزیر

خان لنکران